18 JUNE 1966 2s 6d

# london life

# THIS SWINGING

# CITY

## AS ALLAN SHERMAN FOUND IT

**WITH A SPECIAL PULL-OUT GUIDE FOR VISITORS**

# HOW TO READ A BOOK

A square bottle of Johnnie Walker
will fit neatly into your bookshelf.

Reach for it absent-mindedly
while you read.

Once you pick it up
you won't be able to put it down.

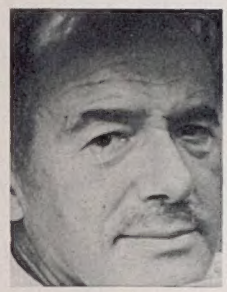
**Good Old Johnnie Walker**—the Scotch of Scotch

# INSIDE

The Pheasantry Club's new owners (*London Life*, 7 May) have still to be announced, a month after it was hoped by the solicitors to the Cazzani estate to do so. Meanwhile, the two original bidders, syndicates involving Michael Pearson, son of Lord Cowdray, and actress Eunice Gayson, have both withdrawn. According to Pearson, "I am no longer interested in it, nor do I know who is." Miss Gayson says "I am not really trying for it any more. I got fed up hanging around for a decision." It is believed that there are two new bidders in the market – but neither Pearson nor Gayson know them. At the Club itself, the only comment was "We're still carrying on."


# LONDON LIFE
## INCORPORATING THE TATLER

*London is a swinging city, they all say. But is it? London Life has been making a rather deeper analysis to find the answer – with help, in verse, from Allan Sherman. Page 5*



*David Brown is the millionaire maker of exotic Aston Martin cars and down-to-earth tractors. This work-pursued tycoon talks about himself in one of his rare interviews. Page 26*

*She has all the fiery emotion that you expect of a Flamenco dancer . . . yet, like hundreds of other "Spanish" artists dancing in London's clubs and restaurants, she is a Londoner. Page 15*


| | page |
|---|---|
| In Search of Swinging London . . . With Allan Sherman | 5 |
| The Richmond Horse Show . . . In Pictures | 10 |
| Party Time . . . With Star Names | 12 |
| David Wynne-Morgan . . . Marriage in the Register Office | 14 |
| Olé! . . . As They Say in the Old Brompton Road | 15 |
| Experts on Their Subjects . . . Speech Training | 18 |
| What People Are Wearing . . . Photographs by Allan Ballard | 20 |
| This is Bloomsbury . . . Village in the Centre of London | 22 |
| Queue Crazy? . . . The Dilemma of the Ballet Fans | 23 |
| White Elephants or Good Investments? . . .New Office Blocks | 24 |
| Mr DB . . . Maker of Aston Martins and Tractors | 26 |
| First Pictures of the Palladium on Colour Television | 28 |
| Discothèque Blues . . . Fashion With a Difference | 32 |
| Can We Beat the Russians Again? . . . At the White City | 36 |
| People and Their Bathrooms . . . Accent on Décor | 37 |
| It Used To Be So Easy To Take Snaps | 40 |
| Something to Wear That the Shops Can't Supply | 41 |


**ALSO! AND EVERY WEEK! Our easy-to-follow guide to everything that makes London the hub of entertainment . . . its night life, the theatre, the cinema, music, ballet, opera, art galleries, restaurants and sport . . . beginning on page 42**

**The Government-**supported Consumer Council brought out a new magazine in January, devoted to shoppers' protection, and called *Focus*. This month, the Labour Party finally published the first issue of a new magazine for young Socialists – which they denied planning at all (*London Life*, 19 February). Its title: *Focus*. Comments from the Labour Party: "We didn't know about the other one. After all, it isn't yet listed in the reference books." And from the Consumer Council: "We've never heard of the other one."

**Big business** from Britain's gaudy new stamps – so much so that the Post Office's Philatelic Sales Branch, invented in May 1963 with a staff of 20, has outgrown its offices in St Martin's-le-Grand and is to move to Edinburgh. It now has a staff of 100 and a turnover, purely from philatelists, approaching £500,000 last year. Mr Callaghan, please note: San Marino has been balancing its budget for years like this.

**Angus Steak Houses** are to open two new branches in London this year: one, in the Aldwych, in two months' time, the other, as part of the Go-Gotel in Villier's Street, later in the year.

*Seen in Kensington: an old car, surrounded with boat-fenders – driven by a mature woman. Clearly a realist.*

**Michael White** is taking over the Hampstead Theatre Club for three weeks beginning 28 June to present a season of African drama. Played as repertory, the season will feature two one-act plays by Wole Soyinka, and *The Blood Knot* by Atholl Fugard.

**ABC-TV** have booked the Beatles for their 25 June edition of *Thank Your Lucky Stars:* and they will be

*continued overleaf*


AT THE
WORLD FAMOUS

ESTB. 1865
Café Royal

SPECIAL
Playgoers Dinner
25/-

SPECIAL FEATURES

Fast Service

Transport Arranged

Wide Choice of Menus

Chocolate and Flower Service

Special Message Service

Cloaks, Left Luggage and Cloakroom Facilities for Entire Evening

Dinner may be served in two halves, Two Courses before—Sweet and Coffee after the Theatre

*Book your Playgoers Dinner direct (WHI 2473) or at any Theatre Ticket Agency*

REGENT STREET • LONDON W1
WHITEHALL 2473

# INSIDE LONDON LIFE

*continued*

backed up by Gene Pitney, Herman's Hermits, Roy C, The Ivy League, and a number of other top pop-stars. The programme will not, however, be seen in London – ABC were unable to persuade ATV to show it, as they have previously, on the following day because ATV need extra time to show every minute of a Margaret Lockwood film, *Laughing Anne,* which was made in 1954.

*Cricket fanatics will be able to dial UMP for match results for a fortnight after the last Test ends at the Oval. A boon to those unable to read newspapers or afford a radio.*

**John Stephen** and Angela Cash are both planning to present their summer collections at sea this year. They will take their clothes, models, a pop group, the Press and a dance troupe called

Angela's Freebooters aboard the Swedish ship *Londoner* at Tilbury on 13 July, and give their shows on the round trip to Calais. Stephen is still looking, he says, "for five men between eighteen and twenty" to model his clothes.

**Crockford's** members, returned from Ascot, are being offered a series of special banquets this week – at which they can either celebrate or commiserate. The Club has imported M Raymond Oliver, the Philip Harben of French Television, to supervise the dinners on each night of the meeting.

**Morley College,** Lambeth, has acquired the shell of an old pub next door, and plans to reconstruct it to house an exhibition gallery, studios and a small lecture cinema. All they need is £40,000.

**Lord Sorensen** announced some time ago that London could expect to see the Mahatma Gandhi memorial statue in Tavistock Square this month. Unfortunately, the fund, started 20 years ago, still hasn't raised more than £6,000 of the necessary £9,000, and there is no sign of the statue, by Fredda Brilliant, on the site donated by St Pancras Council. It is now being said that the last £3,000 will be found by the Government, to spare further embarrassment in Anglo-Indian relations.

**John Mortimer,** who translated Feydeau's *A Flea in Her Ear* for the National Theatre's recent production, has been signed by 20th Century Fox to turn it into a screenplay. Fox plan to film the farce later this year in Paris.

**Kenneth Loach,** who directed the BBC-TV production of Nell Dunn's *Up The Junction,* is filming a new play for the BBC at Ealing Studios. Called *Cathy Come Home,* it stars Carol White, and is about, he says, "The break-up of a marriage that has lots of dogs and children." The author: Jeremy Sandford, Nell Dunn's husband.

**David Hicks** was commissioned by Simpson's, the Piccadilly store, to redesign their Clover Room Restaurant. Part of Hicks' scheme was to alternate brilliant red and emerald green tablecloths over the room's 42 tables. In order to guarantee that this scheme can be kept to at all times without risking having a table with a soiled cloth, Simpson's have had to order 400 tablecloths.

**Ken Freeman,** of the Second City Sound, has invented a brand-new instrument all his own. "It is," he says, "a kind of adapted organ. On our record *Tchaikovsky One* it replaced 12 violins, four 'cellos, two French horns and a piano." The Group claim that their sound

is unique in another sense. "We call it classical music with a beat," says Freeman. Apart from Tchaikovsky, they have also made *Greig One* and plan to make another similar record soon, in addition to more orthodox pop material like their present release, *Love's Funny.*

**Victoria Holt's** latest historical novel, *Menfreya,* is to be published by Collins next month. The first Holt novel, *Mistress of Melly,* which appeared in 1959, has sold over half a million copies in Britain alone, and *Menfreya* has already sold 130,000 in America, where it came out first. In 1959, and indeed since, there was amazement in the trade that a newcomer could write so professional and successful a title for the highly specialised historical

romance market: there should be no longer. Miss Holt turns out to be but a *nom-de-plume* for Jean Plaidy, who has under her own name written nearly 100 novels. "I am gradually," says Miss Plaidy, "filling in the tapestry of history, and if I live to be 120 I shall probably finish it."

*The Hanover Square studio where Henry Wyndham Phillips helped to found the Artists' Rifles in 1859 is on the market. The house has a plaque, of course.*

**Professor Robert Matthew,** the architect responsible for New Zealand House, has been appointed an assessor in the international competition for designing the proposed Regent's Park mosque. The last design was turned down by the Royal Fine Art Commission, who also had strong objections to New Zealand House.

**The British Airports Authority,** under constant fire because of the noise around London Airport, offered grants some time ago of up to £100 a time to soundproof homes near the airport. Last week an official said: "We have had some inquiries, but only a few, and not one straightforward application." They do still receive endless complaints, though.

*The Army & Navy Stores now offer boxes of deep-frozen horsemeat for dogs and deep-frozen filleted fish for cats.*

**Major C V Petit,** founder 21 years ago of the Association of Lancastria Survivors – more than 4,000 lives were lost when the vessel sank off St Nazaire in 1940 – expects 150 members on Sunday, 19 June, at a memorial service in St Katharine Cree, Leadenhall Street. After the service they will take a boat from Tower Pier to Battersea for tea.

*The English Bach Festival at the Oxford Playhouse opens on 28 June with a performance of* Alessandro *– by Handel.*

**Mrs Mary Wilson** will open a Market Fair in aid of 25 different charities in Dean's Yard, Westminster Abbey, on Tuesday, 19 July. It will be open from 11 am until 10 pm every day that week until Saturday night.

**Stephen Vizinczey** arrives in London this month to find a flat and prepare to launch the English edition of his American best-seller *In Praise of Older Women.* Vizinczey, a Hungarian who fled to the US in 1956, wrote the book, which is exactly what its title claims, and then decided to publish it himself when no American publisher would offer more than a 200 dollar advance. It promptly shot to the top of the lists, was the only title to give Ian Fleming's last Bond any competition, and Barrie & Rockcliff won a massive struggle to secure the British rights. It appears in August.

*Decca have signed a new pop singer whose name, they claim, is Mick Luvzit.*

**Clytie Jessop,** who has just opened the open-air café in Chelsea's Antique Market, manages to combine the coffee and croissants trade with at least three others. For one, the tables and chairs of the café are all for sale — Mrs Jessop has a stall downstairs in the market selling furniture. She has also had what she calls "rather horrific parts" in two films, *The Innocents* and *Nightmare,* and paints in her spare time. In September, she will leave

the café's management in the hands of her cousin, actor Lawrence Beck, and take off for Paris to run a stall in the annual antique fair there.

*The Centenary Appeal of the Royal College of Organists is being aided by a special concert at the Albert Hall on 24 September. Among the attractions: a Concerto for 485 penny-whistles and organ.*

# In search of

This spring, American magazine *Time* devoted its cover and 13 pages to London: The Swinging City. Everything that for the past year or so had been muttered, shrieked and written about London was gathered. Londoners themselves sat back and smiled, partly appalled by the speciousness, partly amused by the attention. Various nibbles have been made at the more obvious edges of the *Time* thesis – the accent being on superficialities. When comedian Allan Sherman arrived in London determined to find the action, a depressing search ended with a solitary wait (posed, let's face it!) outside No. 10 Downing Street (*left*). His disillusion (real) suggested that *London Life* should subject the capital to reappraisal and find out: does it really swing? Please turn overleaf for the result, and for more of Allan Sherman's progress described with his own lyrical captions.

Undefeated, still clutching my
copy of *Time*,
I sat on the stoop of the Minister-
Prime,
Convinced that when Harold
returned to his "flat,"
*He'd* be able to say where the
action was at!

# swinging London

# In search of swinging London

(continued)

I was home in New York, reading *Time* magazine.
(The date on the issue was April fifteen).
The text of the article said, of all things:
"New York is passé – now it's London that swings."
So of course I booked passage immediately
On that cool-swinging airline, the BOAC.
If you ask, "What's new pussycat?
Where have you been?"
I can answer, "To London – to visit The Scene."

IT depends what you mean by swinging. Norman Vaughan said it, thumb upturned, on *Sunday Night at the London Palladium*. Like obedient budgies, three million people chorused *swinging*, and a National Catchphrase was coined.

Then it meant loosely Good Thing. Today it means more loosely Good Time. And *Time* Magazine thinks we are all having a good time.

Are you having a good time?

And *Time* Magazine equates a good time with going to *discothèques* wearing Carnaby Street gear with Michael Caine, and Jean Shrimpton wearing a mini-skirt.

But swinging has a wider context and means much more, as *Time* is clearly aware, by lining up unlikely bed-fellows – Cathy McGowan, Peter Hall, Robert Fraser, Miki Sekers – for the witness box.

Scene: Lombard Street, *circa* 11.45 pm, Saturday evening. Nose-to-tail wait of cars at traffic lights. Someone accidentally blows his horn. Everyone follows suit. Quiet night air riven by countless klaxons, coding, joking, Morsing, tuning. Swinging?

Swinging means being in touch, on the ball, progressive, experimental, stimulating, encouraging at all facets of experience.

In both senses, if London swings it is a one-way pendulum. London's reputation in the field of the arts is grotesquely inflated abroad; in the theatre, ballet, music, painting, writing London barely moves. There are pockets, of course, but one pocket does not make a holdall. It is on the other level, the disco-mini-skirt instant-fashion level that the action is. And already there are signs that discontent is setting in.

By far the biggest claim to London's uneasy title comes from its nightlife: the clubs, the revues, the strip joints, the casinos. London now has more gambling casinos than even Las Vegas. But the accent is on the young, and the young have gravitated to the *discothèque*.

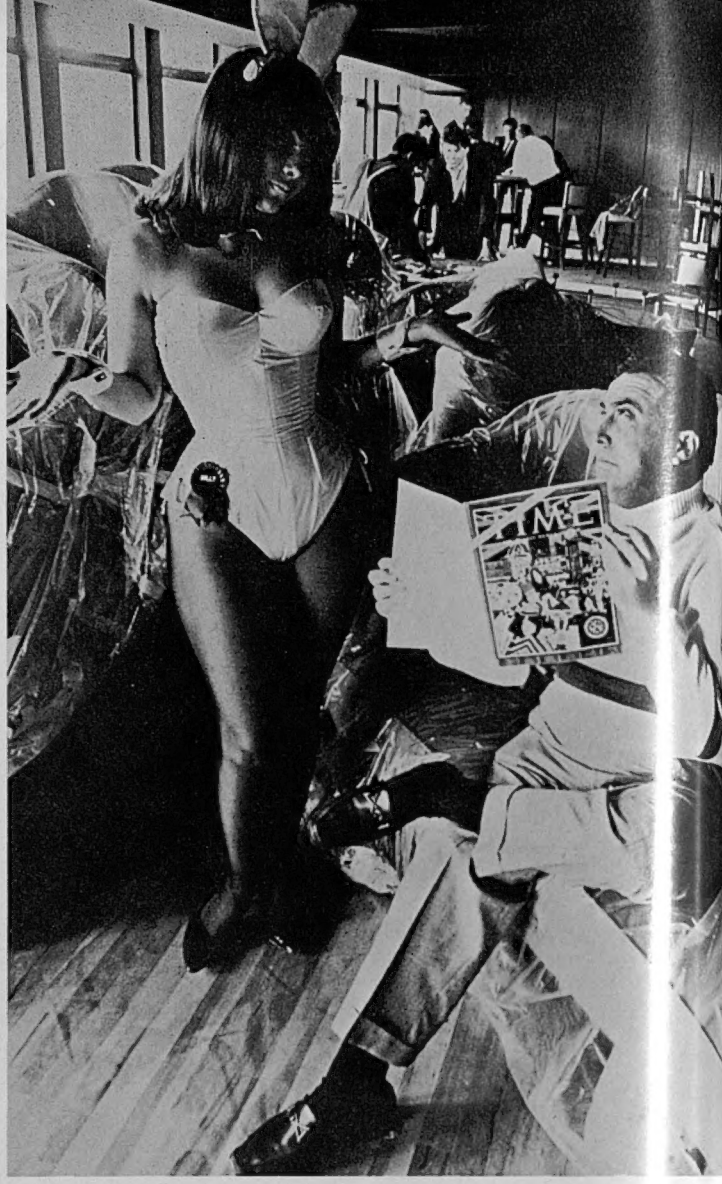
The big change – from dinner-jackets doing the town to sweaters having a rave – started in the early '50s with the advent of the coffee bar. Suddenly there were places specifically intended for young people. A juke-box was logical and the idea of the *discothèque* was born.

Wisely, the disco-owners never insist on formal dress, so it was no surprise to see one night in the late-lamented Ad Lib Club, a gentleman in a kilt dancing the Shake with a girl in a pin-stripe trouser suit. In the same club a West Indian girl made the topless début. She was there an hour or more before other guests realised.

Traditional night-clubbing continues, the traditional places, those with expensive hostesses. The clubs and their cooking seem unmoved by time and remain either very good or plain indifferent. But up and down the streets of Soho, in St James's and in strange corners like Hampstead and the Elephant, the teenage market is well catered for. *Rave*, the monthly magazine for the tuned-in teenager, states quite bluntly: "There is no need to be badly dressed or bored in London."

Just as night-clubs have ceased to be exclusive to the wealthy, so has fashion. It's another aspect of the same revolution. Ten years ago, girls who wanted to be fashionable cut pictures out of magazines – mostly French ones – bought the materials and went to the little woman round the corner. There was nowhere else to go apart from the big stores.

Then, in 1957, Mary Quant started Bazaar: it succeeded instantly. There is always a demand from young people who want to look good cheaply and immediately. John Stephen did the same for young men, opening his first Carnaby boutique in the same year, 1957. Followers collected, boutiques boomed and the dangers of extreme design and shoddy workmanship became apparent: the buttons that leap off, crooked hems, seams that split. The built-in obsolescence becomes too obvious. As the bo tiques lasted, however, an im ortant fact emerged: young eople know young people's needs best and therefore young people secured bette jobs within this industry. Th re are an enormous amount of girls



First I swung to the Playboy Club, which I regret
Was under construction and not open yet.
Only one lonesome Bunny appeared in the hutch
With a look that said clearly "Hands Off. Do Not ouch."

Scene: A celebrated pub in Battersea. A crowd of sharp lads by the bar revealed as girls. Pretty young man sings *Queer Things* through a mike. Largely male audience squirms with delight. Swinging?

between 19 and 25 doing PR work and handling expense accounts for fashion manufacturers. Older-established firms had to acknowledge that they were losing potential – and often current – customers. The

So I roamed Swinging London in search of a pub.
It was ten after three now – and aye, there's the rub –
When *Time* said "Pubs swing," it should have said first
That from three to five-thirty, you can *die* of thirst.

"Let's face it," I said. "I belong to The Square.
There's a square called 'Trafalgar' – I think I'll go there."
All the pigeons received my arrival with glee –
What they'd done to Lord Nelson they now did on me.

first to retaliate was Jaeger with Young Jaeger (1960); then came Woollands with their 21 Shop (September 1961). For men, Simpsons (Piccadilly) Ltd opened their Trend department and Austin Reed introduced Cue.

Prices are kept reasonably low, and with the increasing reputation of the RCA's fashion school, fashion has become a big industry; exports have increased by £3 million since 1960 while imports remain just over the £2 million mark. It is the young, sprightly people inhabiting and organising this springing fashion world who form part of the core of the swinging Londoners. They are doing very nicely out of it, like the pop singers, the club-owners and the actors also associated.

But these people are on the inside, the doers. And meanwhile the ordinary Londoner, like the tourist, is hung up on questions of closing times and last buses. The pubs close at 11 pm and the antiquated licensing laws mean that clubs must be dry after 3 am. Public transport seems to fade away around midnight, unless one risks jumping on to one of those speedy night buses that may or may not go where you want to go and may or may not stop when you get there.

*Time* found London's pubs charming and part of the scene. Only a fraction of the 7,000 could be described as such, however. There are no swinging pubs in the West End, perhaps one along the King's Road.

The really swinging pubs are south of the river, or in the East End, along the road that leads round the Isle of Dogs and in North London – pubs where taped music has been replaced by live groups and evenings are devoted to jazz. It amuses the in-crowd to drink in working class bars among surroundings that have been considered non-U. The pseudo-Edwardian pubs that have sprung up around Piccadilly are the antithesis of both the traditional English pub and the sort of place that the in-crowd may take up.

Scene: First night of *Come Spy With Me*, featuring famous female impersonator Danny La Rue. Overheard – A: All the women here tonight look like Danny La Rue. B: That's the trouble with women. Swinging?

In fact, the stretch of London between Charing Cross Road and Eros gives the impression, to tourist, provincial, and native alike, that far from being swinging, London is tawdry, squalid, dirty and evil.

One of England's lively young stage directors, when asked if he thought London was swinging, replied: "Does it – hell? If you mean jazzing away the evening, then I suppose it does. But swinging means being with it on all points. California swings: that's the place. There's a feeling you can do things and break out."

This feeling does not, apparently, pervade London's artistic scene. In the world of books most of our greatest literary excitements are imported, mainly from France and America. We have no strong movement to compete

Continued overleaf

# In search of swinging London

(continued)

with French *nouveau roman*. The steady stream of promising young novelists we do have openly admit they are influenced by France and America – Peter Everett and Alexis Lykiard by France, Piers Paul Read by Germany.

Britain's last major literary movement was the Angry Young Man phase. It produced some powerful figures and created a host of imitators, but today those angry young men are rather complacent middle-aged young men watching people like Honor Blackman and Peter Sellers in films of their angry young books.

There is a powerful detective, spy and thriller movement which may deserve the name swinging in its rather shallow sense. It is the legacy of Fleming tied up with the hopes of getting a film series launched. But lack of public interest in writing may be partly responsible for a lack of any really vital British upsurge here (*cf* public interest in boutiques that speaks success). Waiting lists for almost all the public libraries in the London area consist of *The Virgin Soldiers* and *Peyton Place*.

Americans are impressed by the London theatre for two rather undramatic reasons. There is so much more of it than in New York and it is so much cheaper. Britain, too, has exported over the past few years many successful shows to Broadway and in America a cult of the British theatre has grown.

Peter Hall and his Royal Shakespeare Company have collected most attention and have become a sort of symbol of British theatre as a totality. Hall is, undoubtedly, the most potent figure around, creatively and administratively. The RSC is the only company that really experiments on a major, public scale. The English Stage Company, under William Gaskill, is revealing a willingness to give new writers a chance and generally to show signs of a forward-looking policy.

Scene: Any fireside, Saturday evening. BBC Light Programme announcer mutters about the "swinging city" . . . introduces excerpts from American musicals and *Swan Lake*. Swinging?

But the dismal fact remains: the theatre is the least swinging aspect of the whole scene. At the moment the West End is bunged up with revivals of Shaw, Wilde and Kesselring's 1942 black comedy, *Arsenic and Old Lace*, with really ancient plays and musicals, many from America, with epicene plays that could have happened at any time since 1920. The theatre's gesture to swinging London is the frenetic *On the Level*, with its mini-skirts and cast of children. Significantly, it shows the adults languishing in nostalgia for those groovy war years when the whole scene really was going.

So far, the National Theatre has offered three new plays only. But it is rich, famous and successful, so perhaps it swings, too.

The Royal Ballet is justly famous, successful and rich, but artistically sterile. So much so that its two important trendy figures, choreographer Kenneth MacMillan and ballerina Lynn Seymour, are both leaving for the Deutsche Oper in Berlin. Both artists have that quality than can be interpreted as swinging – experimental, creative, thoughtful – but have found themselves restricted by the Royal Ballet's conservative reins.

Seymour hasn't been getting opportunities to dance the modern, dramatic works she excels in. MacMillan's ballet *Song of the Earth* has just been acclaimed – yet he offered it to the Royal Ballet 10 years ago, when it was declined.

There's the Western Theatre Ballet at Sadler's Wells this month and next, with its repertory of works to Beatle-music and scenarios by playwrights – a swinging enough scene here. But the Ballet

Scene: Marquee Club, Wardour Street. Playing, Jimmy James and the Vagabonds, a coloured group. The walls vibrate, the air shivers, rhythm gets in the blood. Part of the audience sits and watches; others stand about drinking Coke through straws. Swinging?

Rambert is in a precarious position, a company that has preserved Britain's swinging ballets of the 1930s and producing ripe new talent like Amanda Knott (whose new ballet *Singular Movement*, to electronic music, can be seen at Golders Green this week) and Jonathan Taylor.

At any one moment, London may have six or seven first-class art exhibitions among 100 or more on view. These will be made up in equal portions of something small and good internationally, a couple of established artists (over 45) and a couple of youngsters not looking quite so bright as they did when they were Young Contemporaries.

At the moment there is a hiatus in visible artistic change – there is something of everything to be seen except top-class international progressive work – that is, American. Advanced dealers seem to show what is left over from the real thing in America, Brazil or Tokyo. But this has always been so.

Italian film director Michaelangelo Antonioni is at the moment in Peckham directing Sarah Miles and Vanessa Redgrave in a film that sees swinging London through the eyes of a fashion photographer: "Few people are aware of the new London," he says. An odd remark. But Antonioni, whose

Still in search of the swinging, I fled in a rage
To a place where the patrons were nearer my age.
Such wild goings-on! They were *really* way out –
Kicks like reading The Market and drinking warm stout!

films are noted for their vicious dissection of society, is clearly infected by something in the air.

London has attracted this year most of the world's top film directors: Roman Polanski says he's making all his films here now. Stanley Kubrick, James Clavell and Robert Aldrich are all hard at work.

Some of the films England produces have helped to perpetrate the swinging image – not all, but as in the theatre, one notable experiment is taken as indicative of a change in the whole field. *The Knack* (made, incidentally, from a four-year-old play) changed Ann Jellicoe's original statement into a farrago of fashion photography and quirky jokes.

But one *Knack* and one *Morgan* (featuring the RSC's trendy Hamlet David Warner and the modish Miss Redgrave) means no break in the stream of coach-party camp *Carry On* comedies or Hammer horror sagas. The industry is certainly thriving – but thrives on people coming *here* to make their films rather than a strong, steady flow of native products.

For the majority of people, Swinging London is a feeling rather than a fact. From all sections of the arts, representatives report that London has the edge on other capitals because the town is comfortable, friendly, easy and tolerant.

It depends, of course, on who you are, what you spend your money and leisure on. And, like we said, on what you mean by swinging.

---

**CREDITS**

**Photographs:** John Kelly.

**Captions:** Allan Sherman.

**Report:** J Roger Baker, Rodney Burbeck, Carole D'Albiac, Sarah Drummond, Karin Hart, John McLeod, David Quinlan, Keith Sutton, John Viner and Ian Woodward.

**ACKNOWLEDGEMENTS**

Tomcat by Irvine Sellars, 28 Carnaby Street.

The Playboy Club and Bunny Dolly Read.

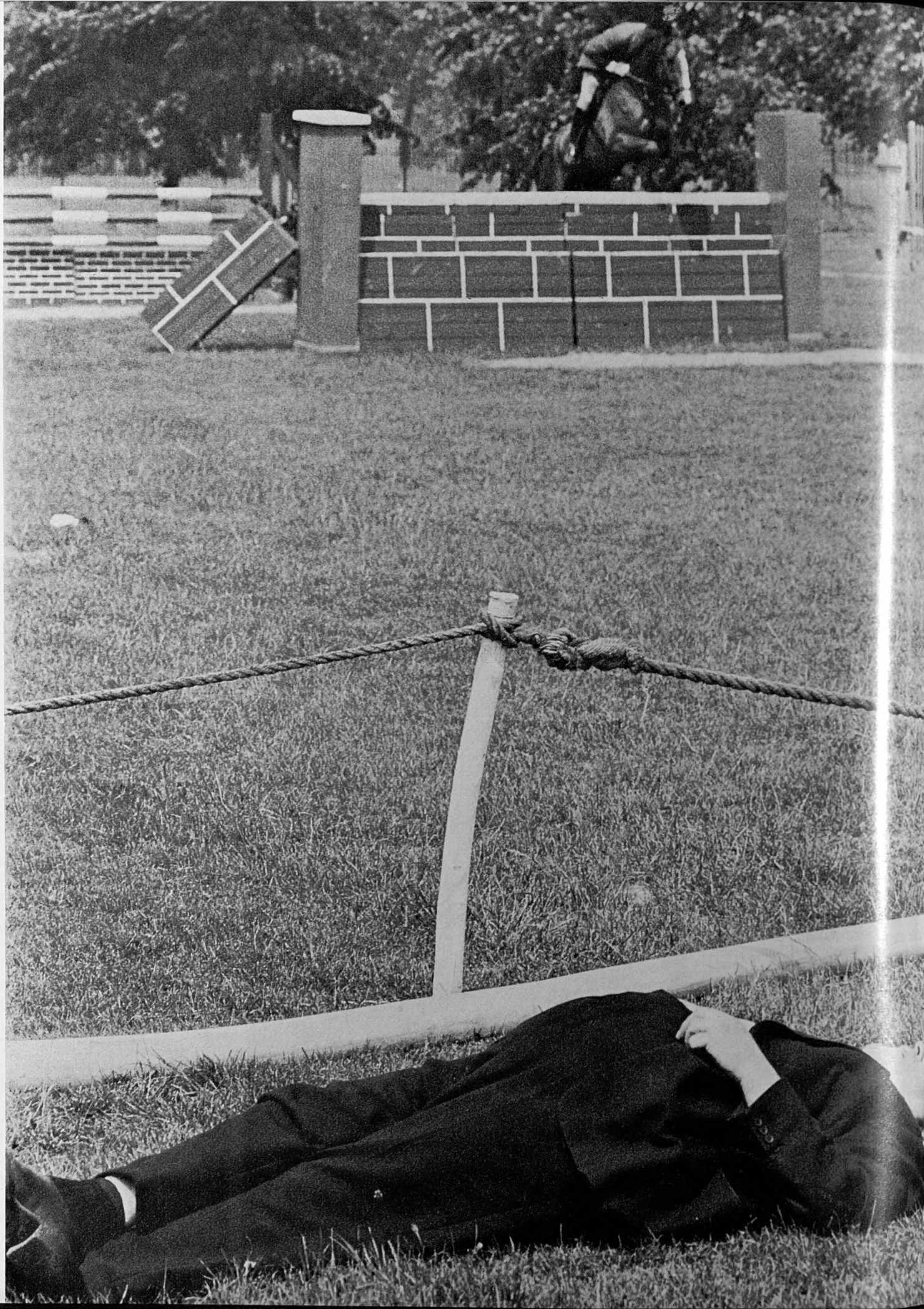
The Antique Supermarket and Mr Bobby Micklebirgh.

Lady Jane and Miss Tina Birch of Carnaby Street.

---

**Allan Sherman** begins a two-week engagement at the Savoy Theatre from 4 July. It is a late-night show starting at 10.45 pm and the programme includes some new songs inspired by the Savoy and its association with the operas of Gilbert and Sullivan.

Now the *Time* story said, "If you'd swing, get a Bird."
You Mods use this ornithological word
To describe a large species – (straight-haired, not with curls) –
But in my generation, we just called them "girls."
These Birds dress in mini-skirts (which, if you please,
Stop somewhere between belly-button and knees);
And the trend that's upsetting this land-of-the-mutton
Is their creeping proximity to belly-button.



# WHAT A DAY FOR A DAYDREAM!

**There are many ways to enjoy a horse show – especially one as famous and thrilling as the Richmond Royal Horse Show. There is a pretty good view from the Royal Box, or the enclosures, the car park or the bar. But as the temperature soared, this man (pictured left) decided it was far less demanding lying flat on his back. Perfect – as long as the horses didn't mistake him for another jump. Those who managed to remain vertical experienced all the usual excitement in the three days of championship jumping. They saw more than 1,400 entries – from children's ponies to crack hunters, including all the top show jumpers – in the ring.**

Not a lady Roy Rogers but one of the Horse Rangers of the Commonwealth who help with the horses at Richmond.

Next to horses, hats are the most common objects at Richmond. They keep the sun out of your eyes . . .

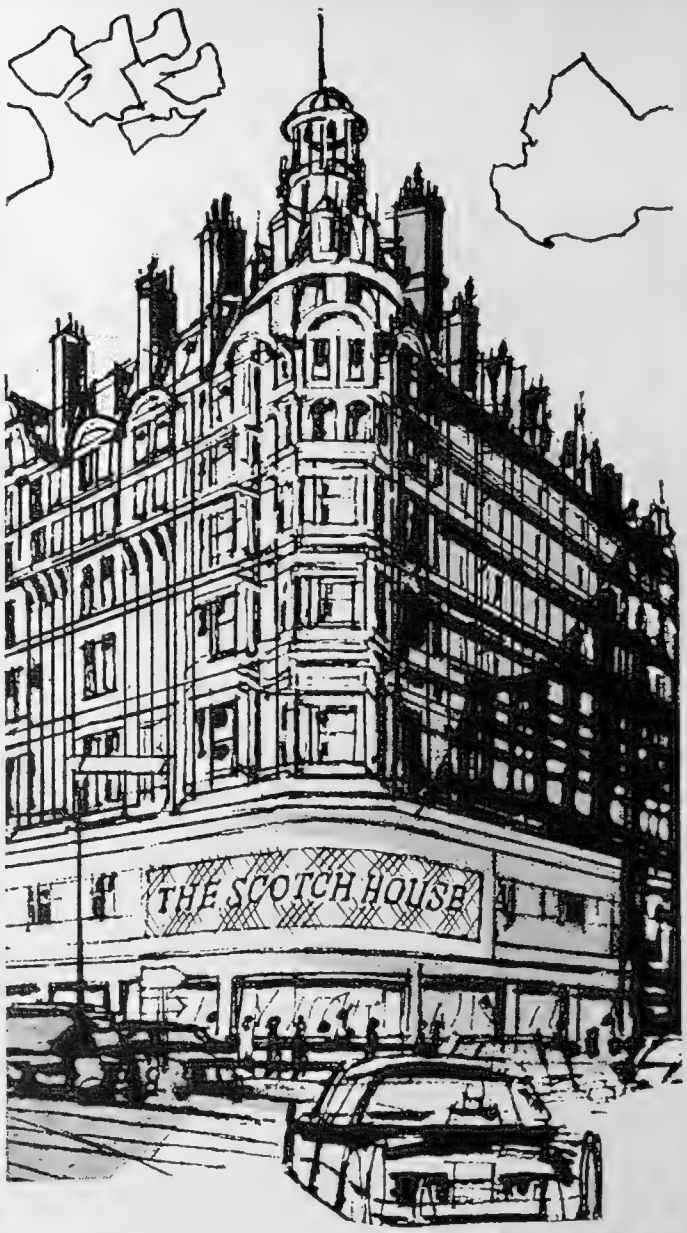
Competitors line up to receive their rosettes, the horses looking as proud as their riders.

. . . they are functional, fashionable, and useful for reserving your seat.

Pictures by John Kelly

Mrs G M Briggs (right), wife of a Rothmans' assistant regional manager, presents the rosettes for the Pall Mall Challenge Cup jumping competition.

You can take a horse to Richmond – but you can always make it compete. A firm hand and Number Three is on the way again.




THE

*When you're in London, come to the Scotch House for all things Scottish. Here is the acknowledged centre for Highland dress and accessories. Here you will find exquisite examples of Scottish craftsmanship and a stock of tartans that cannot be bettered south of the Tweed. You will enjoy shopping at the Scotch House with its choice of merchandise of the finest and best known names: weatherproofs and topcoats by Burberrys; knitwear by Pringle, Ballantyne, Lyle & Scott and Braemar: shirts, dressing gowns by Viyella; shoes by Church. And, for the youngsters, you'll find the bonniest garments in their own 'Hop Scotch Shop'. Come and see us or write for fully illustrated catalogue.*

SCOTCH

*Knightsbridge, London, S.W.1. KENsington 4421*

HOUSE

# PARTY TIME

At a Welcome to London party given by **Diana Lampert** in the garden of her Cheyne Walk house for American film lawyer Arnold Weissberger, Anna L Weissberger and Milton Goldman: pictured here are actress **Lilli Palmer** and her husband **Carlos Thompson.**

**Mr Joe Dagel,** manager of the Casanova Club, with **Mrs Stan y Ho,** who owns a casino in Hon Kong, at a party held at the Casanova. It was given by the club's owner, Miss Pauline Wa e, and was in aid of the Millfield School playing field fund.

**Miss Jennie Lee** attended th National Society for Mentally Handicapped Children's annu exhibition of paintings at the Qantas Gallery, Piccadilly.

At the above wedding reception given by **David Wynne-Morgan** (see also page 13) after his marriage to top model **Sandra Paul:** pictured here are **Mrs Angela Haines,** whose husband is head of Rediffusion, and **Cynthia Hardy.**

**David Wynne-Morgan** and his bride, **Sandra Paul**, pose beside the cake at their reception, held at Annabel's Club in Berkeley Square.

**Dr S L Simpson** with three of the Alpine World Ski Championships team – **Diana Tomkinson, Felicity Field, Divina Galica** – at Simpson Services Club.

At **Diana Lampert's** party in Chelsea (see also page 12), **Mr and Mrs Charlton Heston** share a joke with **Julian Belfridge** (right) and another guest.

# BUSINESS IS BOOMING FOR POETS IN PUBS

The Barrow Poets, the unique and unlikely group that tours pubs providing poetry to go with pints, are faced with heavy bookings for the remainder of the year. The three women and four men in the group – there are five speakers and two musicians – draw material for their programmes from poetry and music of all periods.

The company was formed in 1951 by a group of students at London University. Original aim was to sell their work, and material from other unknown writers, from a barrow. But they were refused a licence, and poetry in pubs replaced the street-sales idea. This year, they find their bookings are £1,000 up on last year, says organiser Susan Parker, who plays violin with the group. On Friday, 24 June, they appear at the Printer's Devil, Fetter-lane.

Says Susan: "We have a marvellous new instrument. It's a double bass, home-made by an artist, and looks like a Picasso guitar. It plays the bass line for blues numbers, and has a cymbal and drum attachment. It's great fun, and should go down well."

Since the group adopted their present style of entertaining, they have done three annual tours of London pubs, and attract large audiences. Their first record – a 40-minute LP – is selling well.

The group is helped by Whitbreads, the brewers, with aid from the Arts Council as well. Their outlook is that they will recite or play "anything that's good." They give recitations from Shakespeare, Byron, Wordsworth, Jack Kerouac, Laurie Lee, Ogden Nash; traditional Anons from Devon and Ireland, America and Australia, extracts from the Bible and occasional rude limericks.

Their predominant aim has been consistently to win pub customers away from taped music and juke boxes, to popularise poetry and entertain. Judging by their engagements book, this is all happening.

# DAVID WYNNE-MORGAN

As I type this column, which is likely to be even more disjointed than usual, I am 40 minutes past that "quiet little register office wedding" that all who have not experienced it believe to be the simplest and most trouble-free method of marrying without tears. Brother, I have got news for you. As a means of stripping all forms of romance from any relationship between two previously normal individuals, it knows no equal.

At the register office – which I will not mention for the kindly looking registrar strove manfully, but unavailingly, against overwhelming odds – it was rather like Hampstead Heath on a Bank Holiday; although, in fact, it was three o'clock on a cloudy Monday afternoon. There were brides being married, brides in the waiting room, brides waiting to wait in the waiting room, and finally another party who turned out to be at the wrong place altogether who were trying to get a foot in the door.

**Jockeying**

All this was carried out against a background of commercial photographers cameras in one hand and receipt books in the other. After 10 minutes' jockeying for position in the corridor, Sandra Paul (my wife to be), with our party, finally established a beach-head in the waiting room. We were reminded that it was, in fact, the anniversary of D-Day, and, once installed in the anteroom, we were kept constantly busy repelling invaders on all sides.

Three times the door from the corridor was burst open with the violence that could only come from a desperate bride or her nervous groom. On the third occasion, a lady (who would have looked far more at home in a pre-natal clinic) forced her way in. Such was her apparent need that it was even suggested jocularly that she should go in front of us. This amused no one in her party – she was not the bride.

The whole thing was more complicated than Euston Station in the rush hour. Yet another prospective bride put her head round the door and asked, as if addressing a railway porter, "Is this the 3.15?" It was all beginning to remind me of a page out of Bradshaw's or the race-card at the White City.

**Surrender**

At last, the door to the inner sanctum opened and it seemed the fortress was about to be ours. If the registrar did not come out bearing a white flag, he seemed on the point of surrender. Not quite. The bride and groom were summoned in alone. When we reappeared after a short talk on how to conduct ourselves at the final moment, and having signed the wedding certificate in advance, which seemed a Gilbertian way of going about things, my mother, with the air of being denied the "kill," said: "Married already?"

It was another false alarm. I had to explain gently that the actual ceremony took half that time. There was nothing left to say. The 10 of us sat on the faded red plush chairs lining the walls, like a lot of strangers waiting for the will to be read.

"How do we get out of here?" I thought aloud. Robert Pilkington, a self-confessed expert on the subject, assured me that this was a one-way conveyor-belt system and eventually we would find ourselves deposited in the street. At that particular moment, both Sandra and I felt it was time someone pressed the button marked "Go."

At last the double swing-doors opened and the registrar, sporting a fresh white carnation, stood before us like a butler announcing that dinner is served. In the next 100 seconds, we were seated twice, stood up, recited our piece, were handed our certificate, were congratulated by a bland registrar and a tearful mother, and then seen out ready for the next.

As I was about to pass out into the fresh air, I was asked to remain for a few moments by the registrar in slightly firmer tone. Had I left something behind? Was I in for one of those pep-talks I am told they give you at the altar? Not at all; there was the sum of 8s 9d, which was the balance outstanding on the deposit I had been asked for when I started all this two weeks ago.

It was only when I got outside that I dared look at my bride and realise just how lucky I was. Looking back, I can only imagine that the ingenious civil servant who devised this form of dentist-type torture knew exactly what he was about. No one, in their right mind, could ever risk going through that again.

**200 guests**

I must end this column now because my reception begins in five minutes. After what we've been through, the prospect of meeting nearly 200 guests, below ground in Annabel's, the Berkeley Square night club, at six o'clock on a Monday evening in June – well, all this seems perfectly sane.

PS. The sanity was short-lived. We left to catch the 9.40 pm flight to Malaga. A chauffeur-driven Rolls-Royce rushed us to the airport in the nick of time, after a boisterous farewell from our guests. Everything was fine except it was the wrong airport. We were at Heathrow and we should have been at Gatwick. But then I always did want to spend the first night of my honeymoon at a motel.

# OLÉ!
## AS THEY SAY IN THE OLD BROMPTON ROAD

Spain speaks in the taut bodies. The painful emotion that is Flamenco is written on the intense faces as they yearn, move, circle and relive the earth-stained passion of the plains of Andalusia. She is Marifé, dancer of international repute. Actually, her name is really Fay Russell and she comes from London. He is Ron Hitchins, also a Londoner, also a Spanish dancer of international fame and performs in the Troubadour in the Old Brompton Road Most of the girls dancing Flamenco in London's Spanish clubs and restaurants are English.

WARNFORD WILSON talks to some of the teachers and dancers who are beating the Spaniards at their own game, and learns that a snappy *zapateado* can derive from Stepney as well as Seville

*More overleaf*

# Olé (continued)

**Los Andaluces. Girl in the middle is Veronica Rincon, an English girl married to a Spaniard and leader of the group who dance at the Costa Brava Club in Charing Cross Road. She is reputed to possess *Salero*, a peculiarly Spanish female pride.**

SOME years ago, I strayed into a small dimly lit courtyard in Barcelona where two gipsies were dancing. The man was swarthy, pencil-slim, in black high-waisted trousers and short Cordoban jacket. The girl was olive-skinned and passionate. Her flame dress fitted tight to the hips, then erupted in a cascade of flounces.

The dance was pure sexual display, he always dominating, she crouching, back arched, arms held stiffly down, stretched fingers fluttering like the wings of a mating bird. It built to a tempestuous climax – a frenzy of racked postures with ear-splitting stamps and hand-claps cutting across the obsessive, discordant beat of the guitar and anguished cries of the singer.

This was what I had come to Spain for. This was the real thing. This was Flamenco, atavistic manifestation of the soul of a people. Then I discovered that both dancers were English. I had been conned – of that I was bitterly convinced.

I have since discovered that English Flamenco dancers are not in the least unusual. They are to be found in most of the internationally famous Spanish dance companies – with Pilar Lopez, with Manuela Vargas, with José Greco, and with Antonio himself. English girls have danced at El Teatro de la Comedia in Madrid and even at that sacred shrine of Flamenco, El Corral de la Moreria, also in Madrid.

### English Flamencos

It is a fact that most of the girls dancing Flamenco today in London's Spanish clubs and restaurants are English. And they are not only equalling but beating the Spanish girls at their own game. Spanish audiences accept them; Spanish managers prefer them. Not only are they magnificent dancers, they have those admirable British qualities – reliability and discipline.

None of London's Flamencos seem in the least worried by this foreign infiltration. I talked about it to Sandra Escudero. Pupil of La Quica in Madrid and of Lalagia in London, she is now a teacher of Flamenco dancing. She taught me a word of which I was to hear a lot. It is *duende* (pronounced "dwenday"). *Duende* is the inspiration . . . the feeling . . . a sort of pentecostal fire that some performers can invoke to consume themselves and their audience.

"A dancer with *duende* bares her soul to the world," Sandra Escudero told me. "It is more important than mere technique. Many of Spain's greatest canta'ors (singers) have no voice, yet when they sing the stones weep."

But, could an English dancer have *duende*? According to Sandra Escudero, yes. "I get so cross with Spanish people who will not admit that foreigners can be Flamencos. Most of my pupils are English. I say to them 'Now you have learned the steps, forget them.' I teach them the stories of the Flamenco songs and tell them to express them in movement."

Since most Flamenco songs seem to say things like "Your eyes are like dead windows," only a pupil with much *duende* could even comprehend a request like this, let alone respond to it.

Next I visited Madame Lalagia. Consensus of opinion is that she is London's leading and best loved teacher of Spanish dancing. Since establishing her school in 1951, many dancers of international repute have studied with her – Marifé, Carmen Flores, Margarita, Maria Roza, Ron Hitchins. And all of them are English. At first, Lalagia was not sure that anyone who was not born Spanish could be a Flamenco. "One has to be an Andaluz to be a Flamenco. Flamenco is a cry from the heart – the expression of an inner vision." But later, she said: "I am not saying that an English boy or girl cannot have *duende*. Take Ronnie Hitchins. He certainly has."

Madame Elsa Brunelleschi, who taught Spanish dancing to the Duchess of Alba, quickly dissociated herself from the popular Flamenco cult. "I train dancers," she said, "not foot-beaters. You know this *zapateados* (the stamping steps in Flamenco)? I call it zap-a-tap! It is fun, it is charming, it is *not* Spanish dancing. It is a zero – a terpsichorean zero."

"I do not teach Flamenco," she went on, "because Flamenco cannot be learned. It is an instinct. Spain is not a land of song and dance. Only the poor dance in Spain, and they are driven to it by hunger. Ignorance of dancing – or any art – among the middle classes in Spain is total."

I put it to her that it was surprising how many English girls danced Flamenco. "Not so! Being English is no disadvantage. One of my secrets is – I should charge you fees for telling you this – to encourage my pupils to become Spanish . . . to absorb Spanishness. One of my pupils, Martel Castens (she dances under the name of Cora), has danced at El Corral de la Moreria in Madrid. While still a pupil, she danced with Pilar Lopez's company, and Pilar said to me 'Darling! I would love to take Cora with me, but the other girls are so jealous of her, this is not possible.'

One of the English girls dancing Flamenco in London today is Veronica Rincon [illegible] is married to a Spaniard, [illegible] dancer of Los Andaluces of the Costa Brava Club in Charing Cross Road). "She has [illegible] which no English person should have." Senora Salvador, wife of the manager, told me. "*Salero!*" Here [illegible] another of those Spanish words so descriptive yet so difficult to translate. It is [illegible] peculiarly Spanish female fineness or pride or grace

### Passionate misery

"She is without doubt [illegible] finest Flamenco dancer in London, and accepted by the Spanish people – that is the important thing. She feels and expresses the passionate misery that is Flamenco – the pain that the Flamencos enjoy. Flamenco is almost a perversion, you know."

Veronica certainly has to satisfy an informed audience. Most members of the Costa Brava are Spanish. So are her fellow Flamencos, Rafael Rodriquez, guitarist, and Manuel Yusta, the cant'or from Cordoba. Maria Roza of Casa Pepe is English. "Has she *duende*?" I asked her cantaor, Paco Victory. "Ah, si. What does it matter that she is English? She is a professional. we accept her, she has a love of Flamenco, she has trained in Spain and has danced there many times."

One of London's best known Flamenco dancers a year or so ago was Margarita of the Margarita Restaurant in Cork Street. I wonder how many people guessed that this stunningly beautiful girl in the high Spanish style was of Scottish and Chinese parentage? Her name is Margaret Forrest and such is her *duende*

that in 1957 she gave a most successful recital of Spanish dancing at El Teatro de la Comedia in Madrid. The Spanish call her "La China" and today she lives and dances with her own troupe in Madrid.

Other English Flamencos of *salero y duende* are Marifé, at the moment dancing with a Spanish company in Cork; Carmen Flores, real name Veronica Fischer, praised by Carmen Amaya but not dancing now because of parental opposition; Roberta Galloway, now dancing with Lucillo's company in South Africa, and Susanna Montoya (or Susan Wheatcroft) who dances at the Patio Room in Hanway Street. (Here, by the way, one can also hear Antonio Navarro, who has had a disc released this week, and Ramon Farina, canta'or who has also recorded.)

Male Flamenco dancers are rarer. I could find only one. Ron Hitchins. If you have ever seen a male Flamenco dancer on a screen, it was probably Ron Hitchins. He has danced in films and on television and at the Bagatelle, the Latin Quarter and the Gargoyle. He was at Casa Pepe for two years. Now, every Monday evening, you will find him at the Troubadour in Old Brompton Road.

"We have this club," he told me. "It's to keep Flamenco alive in this country, you know, anybody can get up and dance if they feel like it. We often get professionals drop in. There's no money in it – we're just enthusiasts."

**Loves dancing**

But Ron Hitchins is not a "Flamencomane." "I can take it or leave it," he said. "What I love is *dancing – that* I couldn't live without." But, on the authority of no less a person than Lalagia, and whether he admits it or not, Ron Hitchins has *duende*.

The guitarists at the Troubadour, Geoff Jenner and Brian Myatt, are also English and so enthusiastic that they spend their holidays every year taking lessons in Spain. But non-Spanish Flamenco guitarists are few and far between. And of canta'ors there are none.

Two English boys that teach Flamenco guitar are Guilliamo Petino (Bill Bradley) and David Seguro (David Dunlop). David Seguro learned in, of all places, Australia where he has played in the Pendulum, Canberra. He has also played at the Deep Hole Bistro, the Dorchester, and plays now, with Bill Bradley, for a troupe called Los Ibericos.

Los Ibericos are amateurs – the advanced class of Flamenco dancing which Margaret Colato holds every Thursday evening for the Central London Evening Institute. They are housewives, students, office workers – until they don their flounced dresses. Their engagement book is full. They have danced at fêtes, at clubs, at the Café Royal and on television.

Such is the demand for lessons in Spanish dancing that there are classes at 13 evening institutes – and all are full. It was at another of these that I met Ian Davis. Ian plays Flamenco guitar for Lucille Armstrong's class in St John's Wood. He is 11 years old and his playing so impressed Carlos Sanchis, guitarist with Antonio's troupe, that he gave him a guitar valued at £140.

An English boy, at a London County Council Evening Institute. That exotic plant, *duende*, certainly flourishes in unexpected places.

**WHERE TO SEE AND HEAR FLAMENCO:** Costa Brava Club (members only), 143 Charing Cross Road (GER 6615); Casa Pepe Restaurant, Dean Street (GER 3916); Antonio's Restaurant, Long Acre (TEM 7911); The Chandos (Spanish Cellar), St Martin's Lane/William IV Street; The Troubadour, 265 Old Brompton Road (Mondays 9.30 pm); The Patio Room, 22 Hanway Street, W1 (MUS 6593).

**WHERE TO LEARN SPANISH DANCING:** Sandra Escudero (KIL 1369); Madame Lalagia (Classical Spanish) (FRO 3963); Lucille Armstrong (Spanish Regional Dancing) (SPE 7579); 13 London Evening Institutes: see *Floodlight*. The Central London Institute specialises in Flamenco (FLE 4153).

**WHERE TO LEARN FLAMENCO GUITAR:** David Seguro (VIC 6045); Pedro Romero: plays at Patio Room, Mondays (DER 5854); Marcelo Lorca: plays with Trio Escudero at the Chandos (TID 2901); Ray Cardigan (SWI 2403).

**AND FINALLY:** A delightful out-of-town Spanish restaurant. No Flamenco, but well worth the drive. La Favorita, Angmering-on-Sea (Rustington 2496).

**David Dunlop and Bill Bradley, who teach Flamenco guitar under the names of David Seguro and Guilliamo Petino. David is a "scientologist," Bill a heating and ventilation draughtsman.**

**Two dancers of Los Ibericos, a troupe derived from the advance classes of Flamenco Central London Evening Institute in Elm Street. The troupe is all English—office workers, shop assistants, students.**

**Tony Cooper, caretaker at the George Eliot School, St John's Wood, where Lucille Armstrong teaches Spanish dancing in the evenings. He made the guitar himself.**

# 16 What's new on the 16th?

14

11

Something quite magnificent. Something that is a "must" when you are planning your next party—whether it's for lunch, dinner or cocktails. It's a new penthouse suite with a superb view over London. It's the new Knightsbridge Suite on the 16th floor. Its character adapts for your particular needs—even a business conference takes on a new lustre in such splendid surroundings. May we show you around?

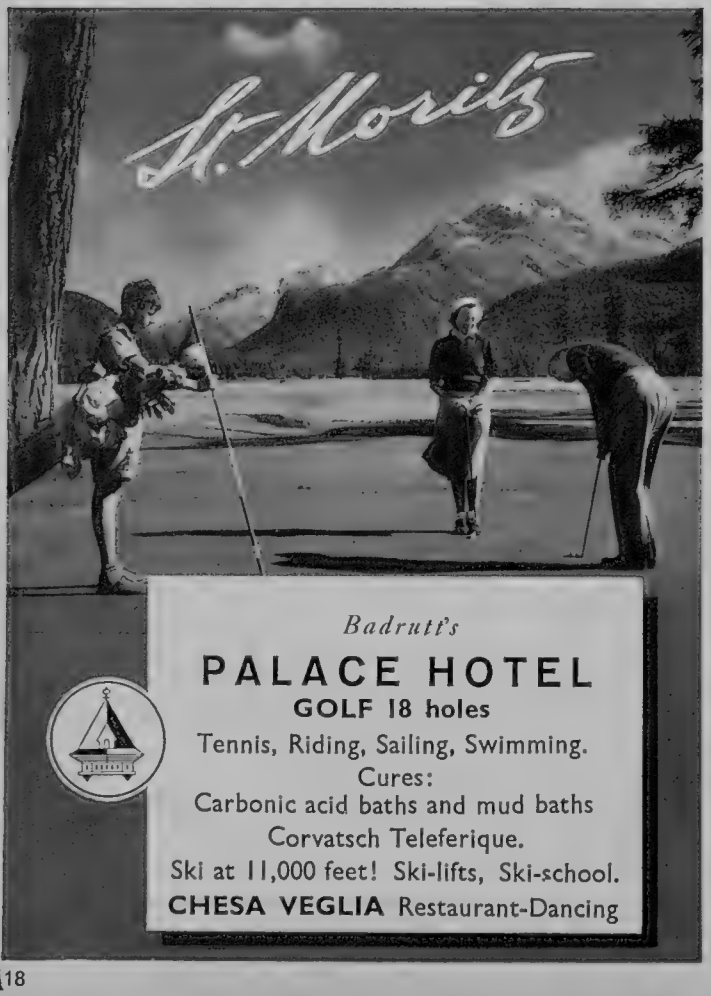
THE CARLTON TOWER

Antoine Dirsztay Vice President & Gen. Manager

HCA AND WESTERN HOTELS

ONE WORLD OF FINE HOTELS

Cadogan Place London SW1 Telephone Belgravia 5411
Telex 21944 Cable Hocoam London SW1

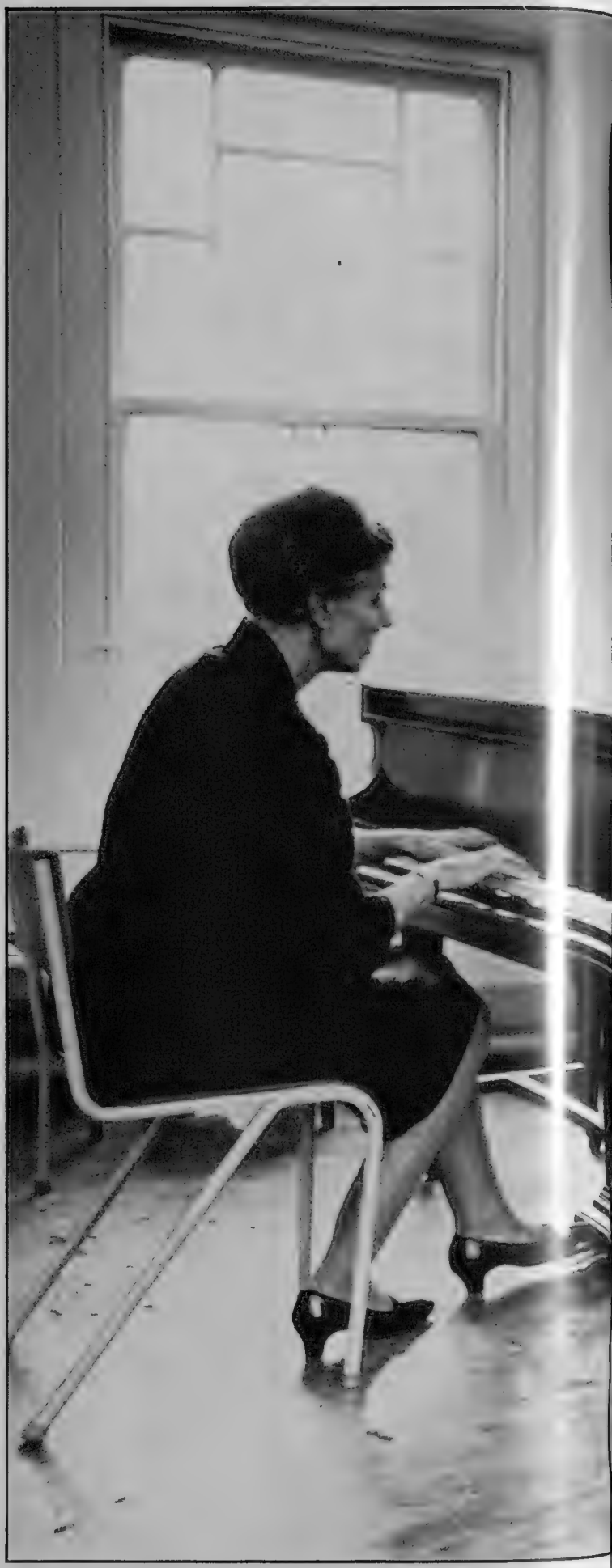



*Badrutt's*

PALACE HOTEL

**GOLF 18 holes**

Tennis, Riding, Sailing, Swimming.
Cures:
Carbonic acid baths and mud baths
Corvatsch Teleferique.
Ski at 11,000 feet! Ski-lifts, Ski-school.
**CHESA VEGLIA** Restaurant-Dancing

**Miss Gwynneth Thurburn plays the piano during lessons with small groups pupils. Singing is an important part of speech trainin**

# GWYNETH THURBURN on SPEAKING

Miss Thurburn (pictured on the page opposite) is the principal of the Central School of Speech and Drama, Swiss Cottage, which was founded by the late Elsie Fogerty. Among her pupils have been Laurence Olivier, Peggy Ashcroft, Vanessa and Lynn Redgrave, Julie Christie, Richard Pasco and Wendy Craig. A tall, slightly forbidding woman, she has a dry wit and a talent for understatement. Apart from her interest in the voice of the actor, she has trenchant views on regional accent and is also particularly interested in speech pathology and therapeutics. She is the author of several textbooks.

I ONCE gave two parallel sets of lectures, one in Hanley, one in Newcastle. At Newcastle we rolled up our sleeves and went right ahead. At Hanley it couldn't have been more different. I was the natural enemy, something foreign from the south, incompatible. It was as if I was infringing some personal rights which is the very last thing you want to do.

In speech there are too many standards brought in from outside, that this is right or that is wrong. It is the debased forms that are unpleasant. We should do more to teach children to use the English language, rather than impose standards they are not ready to assimilate. A standard brand is the last thing you want. Heaven forbid that one should destroy an accent or a local idiom. Most speech that is incomprehensible is so because it is plain bad, not because it's different.

I have been involved with speech training for more than 40 years. I started at the Central School of Speech and Drama in 1920. The school was much smaller than it is now and one was not tied down to a particular course. Like so many youngsters, I wanted to act. But gradually I gravitated towards teaching and I suppose I worked the theatre out of my system.

Before the war, I taught in various schools and during the blitz we were evacuated to Exeter where I taught other subjects which had a broadening effect. In 1942 we came back to London – as Exeter itself was undergoing a terrible bombing as well. This was when I became principal of the school. At that time I was interested in all voices, the whole of speech and drama. And actors started coming to me for help. So I eventually came to specialise in the actor's voice. Not many people have studied the particular problems of the actor.

The actor works very largely with his imagination and by using his emotions. The voice must be responsive to his imaginative impulses and not be distorted when he's playing an emotional part. Take the example of an actor impersonating old age. It is done not through the action, but through the imagination. Not because his knees are bent and not because his voice quavers, but because he makes you *think* of an old person.

The foundation of all our beliefs lies in a sound physiological background to all he does so that there is no psychological distance. If a scream or a roar is too realistic the actor loses his voice. If you take realism to its logical conclusion, you need a new Desdemona every night.

**No short cuts**

It takes a long time. There are no short cuts, no gimmicks. We are not training people to be vocal gymnasts but training them to use their voices.

I do not find that getting older makes me less responsive to the younger generation. Young people are always young people, basically the same people that the older generation always disapproves of. I wasn't the same in 1930 as I am now. The theatre of each time has its influence and my job is to keep in touch with every generation. Ideally, one should have a staff of all ages. Your old hand has a way of keeping in touch just because he is an old hand. The children are in a formative stage. For the most part they are doing what they wanted to do for the first time in their lives. We are always changing, always finding new ideas, we never stop looking for new material. We are always subject to today, like television, for example. What is it doing: lowering our standards, or bringing people in touch with lots of things they would otherwise not know about?

We are also influenced by the theatre; sometimes we like it, sometimes we don't. I don't go to the theatre a lot. It's a question of time, one is getting older and must conserve one's energies. Here, we are perpetually enlarging: it is more important that the people in actual charge should keep up to the minute than myself. One must have the right people in charge. I can't keep up with drama, teaching, speech therapy and all the other things.

We have some 270 students here – which is rather more than the place will hold. In the main, we have a different philosophy of acting from RADA, but we must send good working practitioners out. The rank and file are as important as the stars, those who have talent and know their job as craftsmen. We audition and have entrance tests. Selection is difficult – we have hundreds of applications and a high rejection rate for all courses. An actor is given auditions, an interview and an ear test.

After all, if an actor is to live on his voice, he must know how to use it and must know how to hear it. You can have a brilliant actor with a bad ear – our problem is to discover if it is trainable. If the school is doing its job correctly, it is keeping undesirables out of the profession.

Sir Laurence Olivier and Dame Peggy Ashcroft were students here at the same time. I taught Laurence as a boy and later when he came back to brush up.

I hate to commit myself on the question of a star; it's a question of luck or what the theatre needs. I just don't know about star quality; Laurence Olivier undoubtedly had unusual quality. When he was 16 he had a deep bass voice; the theatre was still under the influence of du Maurier (the throwaway line), and Olivier had a superficial resemblance to Ronald Colman; he was cast as Beau Geste, which was how he started. I believe he had the instrument and could use any voice – though he probably wouldn't agree with me.

**Good workers**

Among other people we have trained at the Central School are Vanessa Redgrave, Lynn Redgrave and Julie Christie – a rather different kind of breakthrough there. And there's Richard Pasco and Wendy Craig, plus a lot of steady, good workers, not necessarily always in the public eye.

I have spent my life trying to make actors use their voice to the fullest. But so often the theatre doesn't make such demands these days. Before microphones, if you couldn't be heard you were out.

I studied the speaking of Shakespeare for six weeks with Sir Tyrone Guthrie at his Stratford, Ontario, theatre. We worked with a lot of good, tough people and shook down into a comfortable Shakespeare pattern. The better the actors were the less one noticed their origin. Origins do not matter in the least. If we can come together in the service of drama, a contribution is made.

# WHAT PEOPLE ARE WEARING

**Nanette Newman:** Ready to set off from John of Knightsbridge for the premiere of *The Wrong Box*, her new film, directed by her husband Brian Forbes. Her white grosgrain coat was designed for her by Julie Harris.

**Lorellei Beswick:** Twenty-two-year-ol Jamaican designer, who has just shown her first exciting collection – mainly evening wear – wearing "Brown Baby," a rayon jersey dress.

**Joe Hewitt:** Wearing a pale-blue linen trouser suit by Sybil Zelker with a crea chiffon scarf. She plans to sell flowers n the King's Road and Knightsbridge.

**Sue Martin** (right): Working as an assistant directrice at Dior, wearing a charcoal-grey wool dress, a sample from their Spring/Summer collection.

**Carolyn Lockhart:** Australian freelance fashion journalist married to a London advertising executive photographed in the gardens outside their home. The double-breasted trouser suit of Liberty art nouveau printed cotton in navy, olive green and cranberry is from Palisades.

**Nahid Lipman:** Persian owner of "Early Years," a children's boutique in Highgate, photographed in the boutique, wearing a woollen worsted sheath dress in mauve, blue and grey check by Parvin.

**Carol Russell:** A freelance jewellery designer, wearing a jersey trouser suit from Biba's in brown and beige check. The necklace is one of her own and can be bought from Tony Armstrong Boutique.

**Kedakai** (left): Top American model of Japanese/Irish descent on holiday in London, wearing a soft lemon crepe dress by new London designer Christopher McDonnell.

**Jeanne The:** Indonesian jewellery designer, photographed amid sculpture at the Ewan Phillips Galleries, wearing a royal purple jersey dress by Berly Cunningham of La Bottega 85. The gold and emerald pre-Columbian necklace is from McGarvie-Munn.

# THIS IS BLOOMSBURY

NO-ONE, once they have lived in the Bloomsbury area, seems to want to live anywhere else, from Eddy, caretaker of the Conway Hall, who has been around since before the First World War, to the latest influx of BBC executives. "It really is a village in the centre of London," says Mrs Kathleen Dunn, landlady of the Dolphin, where locals from Red Lion Square and its neighbouring streets gather in the evenings.

Every weekend, groups of young Mod boys take their glittering scooters, usually equipped with L-plates, for rides on the empty roads round the deserted Government office buildings. Both boys and girls illustrate what is the latest gear: "Well, you can walk to Carnaby Street in quarter of an hour," said one close-cut, fair-haired teenager in a donkey-brown checked suit (tight seat, bell-bottoms). "But I get my clothes in Ealing, anyway," he added.

The old blue lamp that used to hang outside the small, romantic-looking police station on the corner of Theobalds Road and Grays Inn Road now hangs outside the splendid new police station farther along Theobalds Road. Potential lawbreakers, awed by the sight of the skyscraper police station, should walk round the corner and realise that another, highly operatic entrance reveals the building to be the Aliens Registration Office as well.

The conjunction of the University of London and a few graceful 18th-century streets containing sought-after flats for the young, affluent and vaguely artistic produces a youthful, village atmosphere centred around one or two selected pubs and Saturday morning shopping in Lamb's Conduit Street and the slightly more raffish Marchmont Street.

*The tower of the Senate House of the University of London in Russell Square; at 210 feet high it was, for a long time, one of the tallest buildings in London. The growth of the university has had one of the most telling effects on the Bloomsbury area, not only by introducing a strong student element, but by taking over buildings and creating large, new student hostels like London House at the corner of Guilford Street and Doughty Street*

**Leonard Woolf, the last of the Bloomsburyites, who founded the Hogarth Press in 1917 with his wife, novelist Virginia Woolf, now lives in Rodwell near Lewes. He is 84 and comes up to London once a week and has a pied-à-terre in Victoria Square. The Hogarth Press is now amalgamated with Chatto & Windus.**

Bloomsbury contains: one of the most underestimated art galleries in London, at the Courtauld Institute in the corner of Russell Square. Apart from a superb collection of French Impressionist paintings dominated by Manet's *Bar au Folies Bergère*, a modern room has works by Rodin, Matisse, Epstein, Picasso . . . its own local theatre, the Jeanetta Cochrane, in a modern block on Theobalds Road. The London Traverse Theatre Company is there at the moment doing a variety of fairly way-out things. Miriam Karlin ends a run in Saul Bellow's trio of short plays, and next week The Fugs, exponents of all that is forward-looking in pop music, have a one-night stand (20 June) . . . its own local cinema, the Dominion, Tottenham Court Road, where *The Sound of Music* moves into its second year.

Shopping in Bloomsbury can be as versatile as anywhere in London: apart from an international newsagent, a shop specialising in Italian onyx, inventive greengrocers and an undertaker, Lamb's Conduit Street has the Holborn Bakery run by a mother and son who emigrated from Germany a generation or so ago. They specialise in German pastries (like Stollen) and the bread comes up crisp, sweet and fresh from the bakery next door.

**"As anything more than an area on the map, Bloomsbury is dead" – Ian Nairn in his idiosyncratic book "Nairn's London."**

Bloomsbury's most famous pub is the Lamb in Lamb's Conduit Street. Haunt of writers, students, would-be writers. Caitlin Thomas has been seen there. Also in Bloomsbury: the best Greek restaurant in London, the White Tower in Percy Street.

**The Conway Hall, home of the South Place Ethical Society, has an incredible quantity of different societies and meetings during the week, ranging from the Covent Garden Opera company rehearsing "Aida" to Sunday evening chamber recitals.**

London's only exclusively vegetarian dining restaurant, The Annapurna Club, is in Great Russell Street. . . .

**Coram's Fields is a large playground by Mecklenburg Square. Adults are not admitted unless accompanied by children!**

## YOU CAN'T BUY A WAXWORK BUT . . .

Madame Tussauds has always catered as much for nostalgia as curiosity: often the clothes of the famous murderers have an equal – if different – fascination as the faces. Now this old family concern is extending their nostalgia appeal by opening a stall, called Souvenirs of Yesterday, in the exhibition.

On sale will be old souvenirs relevant to England and made between 1880 and the coronation of the present Queen. It is being run by Mrs Susanna Johnston, who has an extensive private collection of bygones. "I have collected from junk shops and markets all over the country," she says, "and picked up mugs, plates, busts and china ornaments, showing the crests or coats-of-arms of the towns in England and where they were made. There is also a series of china mementos of World War I – guns, planes, Zeppelins."

So far Mrs Johnston has collected more than 2,000 pieces for her stall at Tussauds. "But two million people pass through the exhibition each year, and if they do buy, then I expect I shall be able to maintain the supply for about a year."

Madame Tussauds has been making wax figures from life of British monarchs since George III, and they believe that visitors will be interested to see and buy original souvenirs relating to the historical characters they have seen. Mrs Johnston's collection covers one of the most modish periods of British domestic art – the *art nouveau* period – and she has a number of coronation mugs that are currently fetching particularly high prices.

She plans to charge between 5s and £1 for her items, which seems very reasonable, though there are a few priced at over £1. "One thing must be made clear, though," she points out. "You cannot get to the stall without going into the exhibition – so everything you buy will have the entrance fee of 6s on top. But you will see the waxworks too."

# Queue crazy?

On Sunday, the Royal Opera House, Covent Garden, throws open its box-office windows to the public: a rather specialised public, which will have spent many sleepless nights squatting on the surrounding pavements with one view in mind – the hope of getting tickets for the promised Kirov Ballet. The queuers' dilemma is here examined by IAN WOODWARD

Well wrapped up for the night, plenty to read . . . queuers at Covent Garden are some of the best-informed balletgoers. And all-night queueing certainly makes sense if it's the only way to get in to see the company.

The trim, middle-aged woman explained: "I always wear a hat for queueing. Then if there's a chance to go round again, I can put on a headscarf and the box office don't recognise me." Miss Gladys Seth-Smith is one of hundreds of balletgoers who are shortly planning to spend several uncomfortable nights sleeping on the cool pavements that surround the Royal Opera House, Covent Garden. And the reason for this self-inflicted pavement-squatting marathon is the magical attraction of the Leningrad State Kirov Ballet (the company from which Rudolf Nureyev defected in 1961), which is due to appear at Covent Garden in September and October.

When the Opera House's box offices open at 9 am this Sunday, the casual passer-by might well be surprised to see this once lethargic gathering suddenly spring to life. It is a rare sight which any visitor to London should not fail to miss. Remember the goings-on when the queue was in fervent progress for the Bolshoi Ballet in 1963? Bow Street bustled with such animated activity that it put the busiest of Turkish markets to shame. Yet by all accounts, D-Day this year is going to be even more chaotically memorable.

Royal Opera House officials are confident that the queueing and demand for tickets will exceed that experienced for the Bolshoi in 1963, for which more than 2,000 people were waiting to be served when the box office opened. Most queuers bought the full 10 tickets to which each was restricted, and 12 box office windows instead of the usual two were used to cope. When the box office closed that evening, more than 600 people were still queueing outside the Opera House – and this is a possibility that prospective queuers will have to face on Sunday.

Just *when* is the queue for the Kirov booking likely to start? Careful probing suggests that the first people to set up camp outside the Opera House are likely to do so round about Wednesday lunchtime . . . five days before the battalion of box offices start what will be a non-stop hurly-burly of booming business.

**Queue List**

If you're thinking of joining in the fun, the first thing you'll get to know on your arrival is the Queue List. This is usually started by a dedicated queuer of many years' experience, and you put your name down as soon as you arrive. According to the "Queuers' Code," laid down by the unofficial "Covent Garden Queuers' Union," you are permitted to leave the queue for an hour and a half without losing your place. But if you intend to be away for a longer period, then you must "field" a substitute – and, in all probability, you'll have to give him a 50-50 share of your ticket quota.

A Bow Street Police spokesman says: "So far as we're concerned, we won't be imposing any restrictions on when people can start queueing for the Russian ballet. But we will, of course, keep an eye on it, as we did in 1963 with the Bolshoi queue, to make sure that it is kept in order and does not cause any trouble to the market."

A box office official adds: "The Russian companies always present us with a headache because they never announce until the very last moment exact details of the performances they will be giving. We probably won't know until a couple of days before booking opens how the tickets are to be allocated. But most certainly we will have to limit the number of tickets each applicant can purchase, not only to give more people a chance to see the Russian ballet, but also to dissuade the ticket touts."

I've been talking to some of the people who will be on the pavement outside the Opera House when the box office opens on Sunday. Why, I asked them, do they do it? Says Pamela Pike, an experienced "Covent Gardener" who sits in the amphitheatre (what used to be the "Gods"): "I suppose the attraction is that it is almost as much fun as the ballet performances themselves. But I don't suppose I'll actually *enjoy* the physical aspect of sleeping on the pavement."

Her friend grinned: "Well, I don't agree: it's great fun – yes, even sleeping on the pavement." But even so, she won't be actually roughing it in the Kirov queue, for she has learned from bitter experience that certain "equipment of the trade" is essential for the hardened queuer. Such as an air mattress, sleeping-bag or blankets, folding chair, and plenty of vacuum flasks. Plus a varied selection of books, magazines, cards, knitting, and chess.

Dr Jean Davis is another amphitheatre regular, and she agrees about being prepared for the ordeal: "But *sleep*? The Covent Garden lorry drivers seem purposely to rev up and charge down Floral Street with the intent of waking us all up. And it's just as disheartening to be roused from semi-slumber at about 3 am by a policeman on his beat. I always say I'll never do it again. But I always do."

**Pavement fatigue**

Says Vijay Batra, 27, an architect from Kensington who always sits in the stalls circle: "My advice to those who may be thinking about joining the queue is – 'Don't.' Seriously. Unless you're a really keen balletgoer, the initial fascination soon turns sour, and you're then faced with days and days of untold boredom, queer looks from passers-by, and pavement fatigue."

Twenty-five-year-old Derrick Smith of Carshalton, Surrey, is a "regular" who sits in the most expensive seats in the house (the grand tier). But he won't be joining the pavement-squatters on Sunday: "These queues are for people who go to see Fonteyn or Nureyev, not the *ballet* itself," he says. "They're not true balletgoers so far as I'm concerned. No, I'll just try my luck by applying by post or by casually walking up to the box office a couple of days after it has been open."

I reckon a couple of thousand queuers are going to disagree with Mr Smith this Sunday.

# HOTEL WITH A PHONE IN EVERY BATHROOM

A new hotel with its foundadations literally in the past is going up in Jermyn Street, St James's. The Cavendish Hotel is being built on the site of the old Cavendish made famous by society queen Rosa Lewis. The new hotel is very conscious of its links with history and the owners are making full use of them. Its telegraphic address, for instance, will be "Rosatel, London." The original carriage lamps which lit the steps for many Edwardian socialites will be in position again outside the Jermyn Street entrance.

And one of the two bars will be named the Sub Rosa Bar. But the manager of the new hotel is drawing the line at continuing one tradition. He will not be cooking the food – as did Rosa Lewis.

So good was her cooking that an association of the famous chefs of London, under the presidency of Escoffier, recognised her as their equal. Rosa Lewis died in 1952 and the new hotel is happily retaining her name – but it is also looking to the future.

As their PR consultants put it: "It will be catering for 20th-century jet-age commuters – people who don't spend long in one place, who like to move around fast and in comfort."

One welcome feature will be a 24-hour restaurant service. Rooms – 250 of them – will each have a private bath and shower. And each *bathroom* will have its own telephone extension – a nice touch of luxury.

For people who haven't managed to get to the top of the Post Office Tower, there will be an observation gallery on the 15th floor, giving a magnificent view of London's famous buildings – such as the Post Office Tower.

The hotel is one of the Queen Anne Hotels and Properties chain, which includes the Hyde Park Hotel, and Quaglino's. Opening date is yet to be fixed but it will be some time later this month. Prices, I understand, are presently being revised. Before it's even open.

# WHITE ELEPHANTS OR GOOD INVESTMENTS?

All over London you can see them – the giant new office blocks that have never heard the sound of a typewriter or the clatter of teacups at elevenses. Why have some of them remained empty so long? The answer may not be so simple as it seems. KARIN HART reports.

London's skyline, the "handiwork of the LCC," has been a steadily blossoming terrain for the last 20 years. With the post-war boom, property values in Greater London, and in fact in the whole of England, have been a continually rising commodity.

All over London, new office blocks are dominating landmarks – many of them both brilliant in design *and* functional in location, amenities, and comfort – but . . . unoccupied.

Why?

For the most part, these buildings are privately owned. Most of them bear large signboards declaring "Offices to be Let," giving the pertinent details of estate agents, accommodations, builders – and often listing a virtual battery of telephone sources ready-and-willing to provide information. Nothing could be made simpler for the prospective tenant; and very little "merchandise" could seem more desirable. Yet still a large percentage of these buildings remains partially or totally vacant – a remarkable overplus of impressive but empty steel-stone-and-glass shells.

Many of these buildings have worn this forlorn exterior for only a few months since their completion; others seem to have been property-market misfits for periods that now total up in terms of years. One magnificent structure has become a local joke; says a neighbouring proprietor – "The only activity we've seen there for the last year and a half has been when the window-washers arrive. *They* go in and out once a month."

Explanations offered by various estate agents, owners, or partial tenants are sometimes contradictory or non-existent.

## Pop-architecture

Attracting obvious attention is Centrepoint, the 385-foot-high, 34-storey skyscraper that crowns St Giles Circus, described as Britain's first "pop-architecture" by virtue of its pleasing and popular lines – so unlike many of the starker structures that have sprung up. Admittedly, the building is not completed – but very nearly so; yet both Seifert and Partners, the architects, and George Wimpey & Co, Ltd (a publicly quoted company, and one of the main owners of the building along with Mr Harry Hyams, who is also a director of Wimpey), declined to give information concerning prospective tenants, whether accommodations are under offer, or even footage, rentals, and other clues to the future occupancy of the building. So far, public information has been only informed guesswork. One source remarked simply: "The 'empty office block' dilemma will not apply to us."

At Telstar House, the imposing complex opposite Paddington Station, two estate agents are listed on signboards. When approached for information, a representative of one of these agents remarked "Yes, the building has been finished for about a year now." Subsequently a member of the other agent's firm commented that the building remains empty because, taken as an entire complex, it simply isn't finished yet! (He continued with the remark that a single-tenant occupancy of the entire building would be the ideal lease arrangement. But, in fact, a single ground floor tenant has been in occupancy for a year and a half. The rental for the remainder of the entire complex is quoted as £495,000.

## Three agents

In High Holborn, a modern new office-block-and-maisonette skyscraper bears the names of no fewer than three estate agents. One of these agents' representatives replied to inquiries that certain space in the building was "under offer" – that is, that negotiations for occupancy are in progress. The other, the exact same line of questioning, said: "We cannot comment." Neither could the date the building was completed be disclosed in any more specific terms than "about a year ago . . .," this by the third agent, who subsequently declined to give further comments as to where the exact date could be obtained – whether from the builders (and if so, who were they?), or, from other sources – even when approached by a "prospective tenant." (Such information is easily enough obtained. In fact, the building has been partially occupied since October 1965.)

But why such secrecy?

Perhaps it is reasonable to assume that in most cases such estate-dealing *is* entitled to strict privacy; but the specific reasoning remains an enigma.

Still, many Londoners may be curious as to the mere existence of these buildings, certainly the currently-building and recently-completed structures, in light of the fact that approximately 20 months ago a White Paper proposed

restriction of large office buildings (those with floor space exceeding 3,000 square feet), particularly in the Central London area – an area roughly contained in the periphery formed by the circle of London's railway stations. On the basis of this an Act – known as the Control of Offices and Industrial Development Act – was passed in August 1965.

Government sources, including the Location of Offices Bureau, the Department of Economic Affairs, the Westminster Rating Office, and the Ministry of Housing, explain that the Act did not affect developments which had signed building contracts by midnight of November 4 1964. Two aspects of the results of this deadline throw distinct light on new buildings and those still going up: (1) that there was an immediate eleventh-hour scramble to consummate building contracts, many successfully, and (2) that many such contracts stated "commencement of building" at a later or "open" date.

Before the passage of the Act, would-be office-developers needed simply a planning permit; since the Act, new building projects must *also* obtain an Office Development Permit, which is granted by the Board of Trade.

In actuality, the restriction is being stringently enforced. Such permits are rare now (one notable exception being the permit which enabled current redevelopment of the Stock Exchange).

## Congestion

The inspiration for these restrictions had nothing to do with a surplus of Greater-London office space; on the contrary, the restrictions were designed primarily to relieve congestion and, indirectly, to have an effect on the housing shortage which has burdened the London population for nearly a decade.

As such, the ruling has enjoyed a certain degree of success; the trend to develop business sites outside London has drawn off some of the strain on housing projects. (Yet with the housing dilemma still in existence, neighbourhood residents and housing authorities often reflect resentment of empty office space.)

Could it be, though, that the same trend away from Central London has appreciably decreased the demand for office space here – the very demand which led owners to pursue building contracts before the deadline? Has this demand been curtailed by the very circumstances developers so optimistically strove to pre-empt?

Another point is that it is obvious (simply from looking at some of these buildings) that some developers have continued without regard for saleable contingencies – ie, communications, lunchtime conveniences for prospective staff-occupants, and so forth.

Whatever the reasons, there does exist an obvious backlog of office space. And meanwhile, who stands the cost of these white elephants?

## No rates to pay

Major cost considerations would seem to be concerned with rates – but there *are* no rates on empty office space. Every building, or the individual spaces leased in it, has a rateable value, fixed yearly on the basis of its situation, footage, and amenities, by the specific council or borough concerned. But only when a tenant moves in does he begin payment of rates on the space he occupies.

Obviously, owners run no loss on this basis.

Presumably, though, agents and owners are in the business for profit. Even though absorbing only the costs of maintenance (like window-washing), what could be the possible advantages of sustaining even that position?

Some sources comment that, where a vast building is concerned, there is appreciable benefit for the developer if he holds out for a single tenant for the complete building, rather than renting it out in "bits and pieces" to smaller lessors.

Then, too, Government sources suggest that management of a single lease is preferable, especially for agents, who therefore like the largest possible break-ups.

Finally, and perhaps most enlighteningly, Government experts stress the point that, in light of the continual rise of property values, a developer who has ensured himself permission for construction of a project by "beating" the November 1965 office-restrictions deadline may truly figure to realise a better profit by keeping his office-space empty for the present. He should indeed compensate for his losses in future soaring property values.

Although directly opposite Paddington Station, this office block is empty, except for the ground floor. Total rental would be about £500,000 a year.

# HISTORIC SILVER OARS FOR MUSEUM

One of the most unusual exhibitions in London is being staged at the National Maritime Museum, Greenwich. Under the heading, Oar Maces of Admiralty, the exhibition will run for three months, and maces have been loaned from all over the world.

A silver oar, carried before Sir Jocelyn Simon, President of the Probate, Divorce and Admiralty Division of the High Court of Justice in London, will be on show. So will others used in seaport towns in England and Wales which have maritime jurisdiction.

When the idea for the exhibition was mooted, a search began for maces all over Britain and countries abroad. Apart from the Admiralty Court here, there were Vice-Admiralty courts in British overseas territories. All had their symbolic maces. Foreign inquiries have led to maces being sent to Greenwich from Bermuda, New York, Boston (Mass), Jamaica, Colombo, Calcutta and Toronto.

In Britain, historic examples have been loaned from Rochester, Dover, Great Yarmouth (the oldest mace of all), Hull, Liverpool, Chester, Bristol, Barnstaple, Dartmouth, Southampton, and other corporations.

The silver oar, carried before the Judge of Admiralty, was a familiar sight in the past. It symbolised justice for those suspected of wrongdoing at sea. Sir Jocelyn will open the exhibition.

Intriguing thought for the museum, and for the Admiralty Registrar – who first suggested the exhibition – is what has happened to other silver oars which must have existed. One that was at Sydney, New South Wales, is missing. Another, reported to have survived the burning of the Dublin Courts, also interests them. The maces date from early 16th century. Smallest is 4½ in. long; the largest, 4 ft.

Exhibition open 16 June at National Maritime Museum, Greenwich, daily, 10 am to 6 pm; Sunday 2 pm to 6 pm. Admission free.

# Mr DB

## In one of his rather rare interviews David Brown, millionaire maker of exotic Aston Martin cars and down-to-earth tractors, gives an intriguing insight into the life of a work-pursued tycoon

It is strange that so much imagery and status should stem from one man. Yet from one cathedral-like office overlooking Green Park the whole symbolic world that goes with fast and beautiful cars commences. The man is David Brown, who makes Aston Martins.

"Brown" seems a staid sort of surname for a man who lives with such exotic machinery, but the contrast is, I suspect, something which pleases Mr Brown. He is a man of quiet amusement, who sits in his headquarters which are absolutely right for a tycoon of his achievement. His desk is large enough to require clearly enunciated conversations. Its surface is unstained by one jot of careless paper. He summons his beautiful secretary by a button hidden beneath the lip of his desk and his visitors are made comfortable in armchairs just slightly lower than his own swivel chair.

Two items of amusement adorn his desk. One is a scatter of gold coins, stuck together to form an exclusive paper-weight. The other is a small toy model of that ubiquitous device, the James Bond Aston Martin. Mr Brown came round from his side of the desk to demonstrate the toy's hidden devices – a miniature bullet-proof screen, hydraulic rams, and even a tiny ejector seat which shoots a dummy passenger clear on to his blotter.

In spite of his model car, Mr Brown is quick to point out that the making and selling of Astons form a mere 2 per cent. of the £20 million annual turnover of his industrial complex which is involved in ships, gears, engineering and tractors. Mr Brown is obviously a rich man. He is rich enough to regard the making of a profit simply as proof he is doing the job well, although he does say the first time he realised he was a millionaire it stirred him a little. He remains stirred by the thought he will probably never die satisfied. "I've got an awful lot to do. I think I may die pleased, but not satisfied."

**'I've got an awful lot to do. I think I may die pleased, but not satisfied.'**

*– David Brown, pictured by JOHN BENTON HARRIS in his office overlooking Green Park.*

In conversation Mr Brown rarely fumbles with his thoughts, stumbling over "ahs" and "ers." His replies are thought over for a second or two, then delivered with an engineer's precision. He has the same facility when it comes to sleeping. When and where the mood takes him he can slip off into 15 or 20 minutes of instant cat-nap sleep. "I find it refreshes me enormously. I can go on working for another five or six hours," he says.

### Plum Lagonda

One favourite place for a nap is in the back seat of his plum-coloured Lagonda (also made by his company). "On the way to my country home at weekends, I read the evening paper as far as the Cromwell Road; then I sleep, lying across the seat, until we turn in the drive at home."

His country home is Chequers Manor, a splendid farm near High Wycombe where he indulges in his weekend recreations of horse riding and shooting. He runs his own polo team, known as "Chequers Manor," and although he took up the game a little late in life he claims, "playing polo shakes up my liver better than anything."

On Polo Saturdays Mr Brown restricts himself to a lunch of two boiled eggs. Even in midweek he resists the temptation for a heavyweight meal. "I eat a small breakfast, lunch is fairly light – today I had half a lobster, a salad and a glass of wine – and eat my main meal in the evening. I find big lunches slow me."

His weekday home is in Eaton Square and although he leaves the Piccadilly office around 6 pm, his evenings are sufficiently busy to preclude any television watching, though I do watch at weekends. Most of it's not very good, is it? But I like *No Hiding Place*."

I asked Mr Brown if he had seen *The Baron*, in which the hero drives, not an Aston but a Jensen? "No," he replied, "I haven't seen that."

In the manner of today's tycoon, work pursues Mr Brown wherever he goes. Until a year ago he kept his pilot's licence up to date. Today when he flies in his Dove aircraft, souped up by an American company, he is too busy to do more than sit quietly in the back and work.

One of the things occupying him at the moment is a £5 million overseas expansion programme. "This is what I meant by having so much to do. We are providing a service and as the whole world improves there's a tremendous lot to do in undernourished countries. Our tractors help to cultivate those countries. At the moment we produce 600 tractors a week. By the end of the year we shall be up to a thousand, and 80 per cent. of all our tractors are exported."

In spite of the more mundane success of his tractors, it is undoubtably the Aston Martin which creams off every bit of the glamour. A fact of which Mr Brown is very well aware. As an ex-racing motorist himself, and as an engineer with three degrees, he knows to the last cubic inch what makes a good car.

"The Aston Martin image is something which has been born and developed through racing, therefore the car is both fast and safe." But he refutes any suggestion that an Aston thundering away from the traffic lights is a sight to thrill only strong men. "The car is not limited like that at all. I know lots of girls who drive Astons. My wife drives me as well."

In fact he refers to that classic, thoroughbred of a car, simply as "a fast and comfortable transport for the executive." Enzo Ferrari probably refers to his products in much the same vein. Brown says of Ferrari: "He is an engineering genius."

Of the Italian's cars he says: "They are our only competitors."

To everyone who has been exposed to the Ian Fleming cult of James Bond there is one, very special, Aston Martin. Mr Brown saw that wildly extrovert device being built and, of course, he went to see it in action with Mr Connery in the Bond films. "To be perfectly honest, I don't go to the cinema unless it's an invitation to a première."

### Following Bond

The car, which must represent the Valhalla of every second-hand car dealer in the world, is still following the Bond pictures round the globe. I asked Mr Brown if he would ever sell the car, complete with machine guns, smoke screens, ejector seat, one owner, low mileage.

"No I don't think so," he said. "Eventually we might take all the bits and pieces off and just sell it as a normal second-hand Aston." (So would-be secret agents have about as much chance of buying the complete car as they have of buying a baby Aston Martin.) "And there's no chance of us making an economy-sized Aston."

Of course, there are good economic reasons why not. But I like to think that one reason at least, would be the loss of a 150 mph beautifully engineered, conveyance of which there are suitably few around, and of which Mr Brown, and indeed Britain, can feel suitably proud.

**JOHN VINER**

# FIRST PICTURES OF THE PALLADIUM ON COLOUR TELEVISION

Although Independent Television has been left out of the government's plans for colour TV, Rediffusion and Associated Television are both shooting in colour for immediate release in America. What are the problems of producing in colour? What can WE expect when colour TV begins on BBC 2? RODNEY BURBECK (in words) and JOHN KELLY (in pictures) give a fascinating glimpse of the background to the exciting sensations that British viewers will be able to savour next year.

THE dress is red, blue and yellow in zigzag stripes, and it is unlikely to catch on as a fashion – even among op-art zebras. But this dress is the most important costume in *The London Palladium Show*. The girl who wears the dress and sits on the stage of the Palladium will not be seen on your screens. Yet she is paid at union rates and is more important than the actual stars of *The London Palladium Show*.

The dress is unique. The girl is a 22-year-old vivacious blonde named Fiona Fraser. Together they are the symbol of colour television. Fiona dons the dress, shading her eyes against the dazzle, and sits for an hour in front of the cameras – acting as a human colour chart for the colour cameras of Intertel.

She is necessary for the complicated process of lining up the sensitive colour lenses with the primary colours in the dress and the skin tones of her face. This is the world of colour television, which has suddenly arrived in London.

## With both feet

And ironically it is the independent companies who have jumped in with both feet, wallowing happily in lavish, expensive (and, of course, colourful) spectaculars. Ironical because independent television has been left out of Government plans for colour television. Next year's first colour transmissions will be on BBC-2.

The shows now being filmed by Rediffusion and Associated Television will be seen by British viewers in the autumn – in black and white. They are being flown across the Atlantic and screened throughout the American networks – in colour – right now. Rediffusion are recording a series of nine shows called *Hippodrome* at their Wembley studios. Each show has a star host – an American – and special guests. The colour version is being sold to CBS.

ATV have stuck to a proved favourite for their first colour venture, the *Palladium* show. But I am happy to say that they have resisted giving the Americans Jimmy Tarbuck and "Beat the Clock" in full startling colour for the very first time. (Though it would be one way of getting our own back for all those whiter than white soap operas *from* America.) These shows, as befits their multi-thousand-dollar price tag, are highly polished, top-class variety spectaculars.

But watching the show on the monitors, it is still a strange and fascinating experience seeing the Tiller Girls kicking up their legs in colour. And they *don't* wear all white dresses and have grey legs. Strange, too, to compare the colour on the monitor to the natural colour on stage. To parody Christopher Robin, the red's so red and the blue's so blue.

The lenses of the colour cameras are highly sensitive and somewhat precocious. They will only reproduce colours they can recognise within the range of the primary colours; so a light blue could turn out as a deep blue on the screen. The overall effect is like a picture painted by a colour-struck child with its first paint set.

The problems of producing the first all-colour Palladium have been tackled by ATV executive Bill Ward with directors Albert Locke and Colin Clewes. All have been feeling their way in colour television, learning by mistakes and altering and modifying techniques as they work.

Watching them amid the confusion in the Palladium on a Sunday afternoon, one is amazed that the finished product is such a polished, slick programme. Bill Ward is a bluff man with a terrifying bark and an occasional bite. Locke is a colourful figure on the end of a cigar.

The Palladium looks like a TV director's nightmare. There are four hefty Intertel colour cameras "shadowed" by four black and white ATV cameras. Mammoth spotlights cluster in the dress circle, cables snake through the stalls, the queue for tea during rehearsal break stretches into the corridor. The normal crew of 30 or so technicians is doubled for the colour shows. The lighting is almost 10 times the strength needed for black and white filming and the heat beats down like a Riviera sun. Audiences wilt – but only one or two have walked out, said an ATV spokesman.

On stage for an hour before the show begins sits colour chart girl Fiona in her multi-coloured dress. "I have come to hate it," she said. "But they chose me because of my skin texture or something. And I get a chance to walk on with things and help out in the dance routines."

Dominating the stalls is the colour monitor, dwarfing the black and white monitor and making it look anaemic by comparison. Even the policeman guarding the production vans outside creeps in during his break to goggle at this fascinating new box. Outside in the weird dusk of the vans, Bill Ward directs the colour production and Albert Locke looks after the black and white.

"We decided that colour must be the master producer," said Mr Ward. "There can only be one voice of control – if there is any trouble in the black and white side it must be referred to the colour director. We find this works very well."

Designer Bill McPherson has had the task of ensuring that costumes and backgrounds don't clash. He discovered very early on that a scene which looks good in black and white can look horrible in colour: "I learnt to keep away from very brilliant colours. They are all very well in small doses but tend to be too much in a long scene."

## Eye-opener

McPherson, a Canadian who has been with ATV for six years, much prefers working in colour. "It opens your eyes again," he said.

Two people who are already doing wonderful things with colour TV are Michael Style and Trevor Wallace, co-directors of Intertel, the independent television company who are making the videotapes for ATV. They were both ATV directors who went solo four years ago. They now have two colour units.

"Most of our film goes to America," said Mr Style. "We have earned thousands of dollars already from colour television. We saw it as the next logical step and got in at the bottom."

The next logical step should be for Britain to have the benefit of viewing the colour films which are made in Britain and only seen in America. But the commercial companies, irked because they have been denied their own colour channel, refuse to sell their films to the BBC for showing when colour transmissions starts next year.

So make the most of *London Life*'s pictures, presenting exclusively this side of the Atlantic the Palladium show in colour.

Fiona Fraser, 22-year-old model, acts as a human colour chart in her red, blue and yellow dress for the colour TV cameras (right).

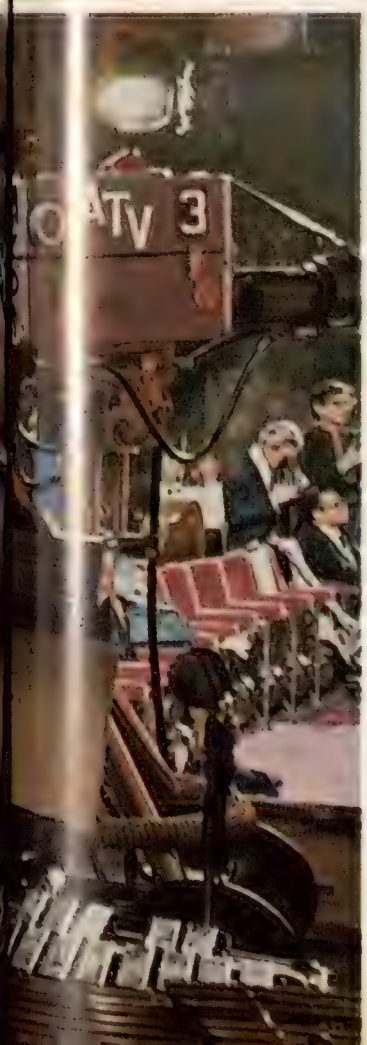
You've seen it many a Sunday night in black and white – or rather light grey and dark grey – on your television screens: the Palladium line-up. Here it is as American viewers see it – in colour.

# Colour Palladium (continued)

When a TV show carries a price tag of several thousand dollars you can't afford mistakes. Even stars are not infallible, so there has to be a "goof board," prepared for every line, ready to prompt.

One scene that viewers will not see – in colour or black and white. Donkeys don't always respect the script and this one had to be persuaded that it was time to make his entrance.

Cartwright meets The Saint – an unlikely alliance but it happened at the Palladium. Lorne Greene is hosting the show and Leslie Charteris made a guest appearance, without halo.




Red-headed Millicent Martin stars in all six colour Palladium shows. And when she isn't singing on stage she is prowling the stalls taking her own pictures – in colour, of course.

DISCOTHEQUE
BLUES
THE GIRL IS WHITE
HER NAME IS BELINDA
HE CLOTHES ARE BLACK AND WHITE

STUNNING

Simple polka dot linen dress, bound in black, with squared arm holes, 6 guineas at Wallis. Stark, short nylon gloves, 10s 6d at Fenwick. Great cartwheel straw hat, £2 9s 6d at Harrods.
Wallis, 490 Oxford St, W1 (MAY 2171)
217 Oxford St, W1 (GER 1527)
13 Brompton Rd, SW3 (KNI 1368)
Fenwick, New Bond St, W1 (MAY 9161)
Harrods, Knightsbridge, SW1 (SLO 1234)

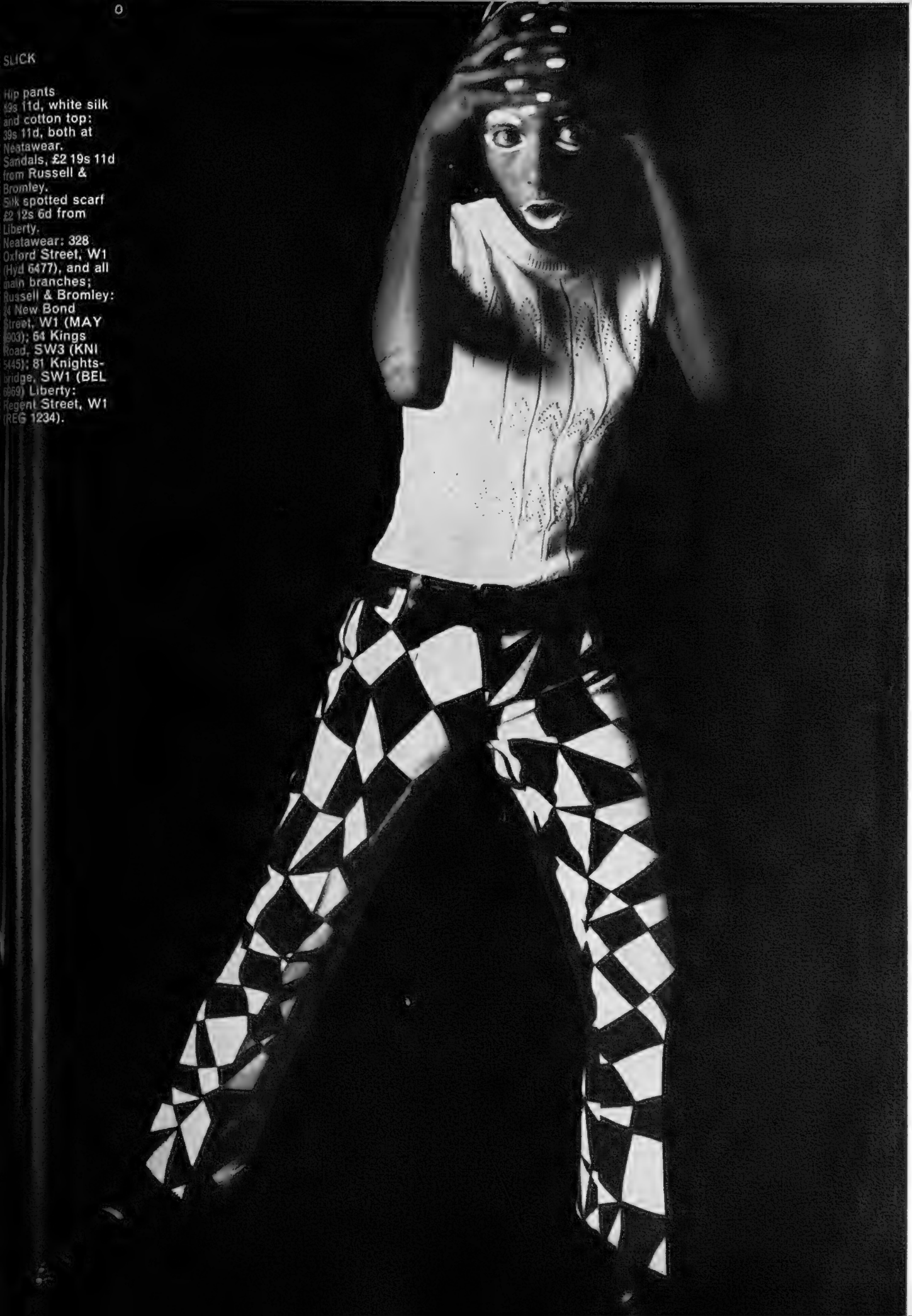
# DISCOTHEQUE BLUES (CONTINUED)

SUPE

shirt dress in thi
cotton, 10 guine
at To
Armstron
White chiffo
scarf 17s 6d
Liberi
Stockings
Wolse
Tony Armstron
Boutique: 1
Walton St. SW
(KNI 5712); Liberty
Regent Street, W
(REG 1234

SLICK

Hip pants 49s 11d, white silk and cotton top: 39s 11d, both at Neatawear. Sandals, £2 19s 11d from Russell & Bromley. Silk spotted scarf £2 12s 6d from Liberty. Neatawear: 328 Oxford Street, W1 (Hyd 6477), and all main branches; Russell & Bromley: 24 New Bond Street, W1 (MAY 6903); 64 Kings Road, SW3 (KNI 5445); 81 Knightsbridge, SW1 (BEL 6869) Liberty: Regent Street, W1 (REG 1234).



# CAN WE BEAT THE RUSSIANS AGAIN?

Britain is the only European country to have beaten Russia in a straight international athletics match. This week a very strong Russian team will be attempting, at the White City, to avenge that defeat. Here the exciting prospects are discussed with athletics chief Arthur Gold.

GREAT Britain versus the USSR – that's the billing when the international teams sponsored by the British Amateur Athletics Board and the Light Athletic Federation of the USSR meet this Friday and Saturday, 17-18 June, at the White City.

Arthur Gold, honorary secretary of the BAAB, predicts that the competitive spirit will be high because of the last Great Britain-Russia meeting in 1963. At that meeting, held in Volvograd, Britain gained the distinction of becoming the only European country to top Russia in straight international track-and-field competition. Out of 20 men's events, Britain won 12 – and scored a triumph with 112 points to Russia's 99; in 11 women's events, Britain won six, gaining 56 points to Russia's 62. Total points gave Britain victory.

Some would have it that England fared well only because the Russian managers underestimated our team. "Not so," says Arthur Gold. "Admittedly, it was one of the rare cases when *all* Britain's athletes performed above par, while *all* USSR athletes were performing only normally. But it can't be said that they weren't groomed to their peak to meet us – just as they will be this coming weekend."

Still, this year's USSR team will be a strong one. Even before the Russian team had been announced and while Britain's team was still incomplete, Arthur Gold could predict that the contest will be very close:

"Men's track will probably break evenly either way. From the 100-metre to the 10,000, it will be close, very close. The women's track athletes will also be evenly matched. It's quite possible that either team will make a clean sweep, *or* that the whole thing will split evenly up the middle. Whatever happens, it will be a very good match."

And this is the expertly considered opinion of a man whose knowledge and appraisal of sport at every competitive and official level is unsurpassed in British sports circles . . . a man who is virtually head of all athletic activities in Britain. Successor to Jack Crump as honorary secretary of the BAAB, Arthur Gold is the main cog in the selective machinery which sorts out all Britain's international teams. A past master in high-jumping, Arthur held a place in Jack Crump's first British international team in 1937; he was labelled as a forthcoming Olympic entry until the interruption of the war.

Officially, he is still "senior coach" to the Amateur Athletic Association and actively concerned with the "homework" involved in solving the problems posed by the 1968 Mexico City Olympics, when altitudes of 7,800 feet will put a strain on the performance of top athletes from every corner of the world.

**The Great Britain–USSR meeting will begin with a parade at 6.30 on Friday evening, followed by the javelin as first event in a programme running until 9. Saturday's events begin at 2 with the pole-vault. The Prime Minister proposes to attend. If so, it will be the first athletic attendance of a PM at White City since the stadium's opening in 1933.**

Arthur Gold, Honorary Secretary of the British Amateur Athletics Board.

# ROBIN HOOD MUSIC AS BACKGROUND TO AN ART SHOW

The most celebrated onomatopoeic in show business is spoken quietly these days. No one says *Twang* in more than a whisper. However, if anyone is in the mood for another satirical musical based on Robin Hood, Chelsea artist Julian Melgrave has one. It's called *Hood's Guerilla* and he wrote it in 1959. It has never been performed, although Leslie Caron, Dudley Moore, Julian Slade and Marcus Dods have all expressed various degrees of approval and disapproval.

Mr Melgrave has faith in his show, however, and plans to play tape-recorded extracts as background music to an exhibition of his own paintings and drawings in his Brompton Road studio. "Visitors are among the first to hear this music," he says. And to help visualisation, there are several costume designs for the show in the exhibition.

Melgrave is one of those colourful characters one occasionally discovers about Chelsea. He has been painting, writing and composing since his early 'teens; he studied art at Chelsea and at the time played rugger for Rosslyn Park. Among the more unmusical experiences of his life are: labouring on a road-construction gang on the prairies, working in a gold mine, being shot by *bandidos* in Oaxaca, and being publicity chief of Revlon.

His one-man show, which is the Chelsea Group Summer Exhibition, includes more than 50 paintings and drawings. Among the subjects are Jean Shrimpton, Miss Bingy Sheehan and the rape of Leda by the swan. Many of his paintings hang in private collections in New York, San Francisco, Chicago and Paris.

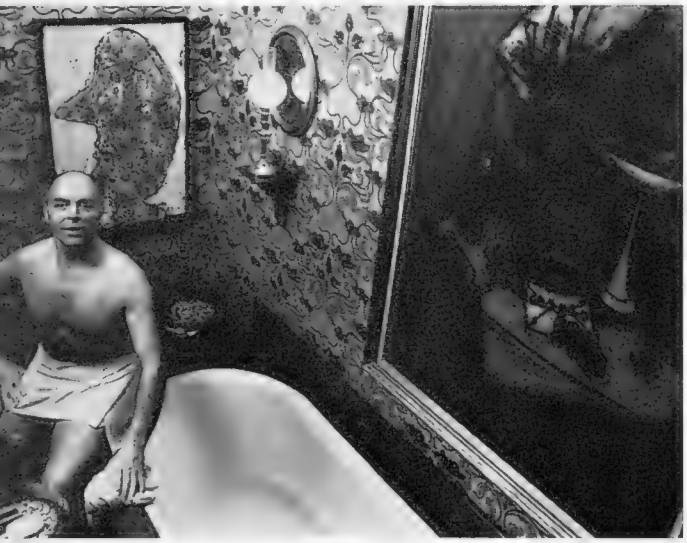
**The Chelsea Group Summer Exhibition: Paintings by Julian Melgrave, top floor studio, 61 Brompton Road, SW3. Until 3 July.**

# PEOPLE AND THEIR BATHROOMS

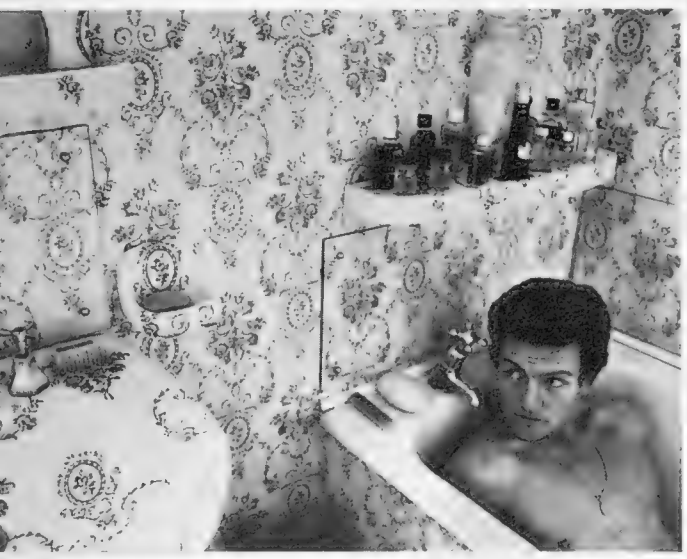
**CYNDY BURY:** "Mother" to the London Bunnies, tries out the bath at the Montpelier Square house of Victor Lowndes, who runs the Playboy Clubs. The London club is due to open in Park Lane. The walls of Mr Lowndes' bathroom are pale pink, the mosaics turquoise and mauve.

# PEOPLE AND THEIR BATHROOMS

*(Continued)*

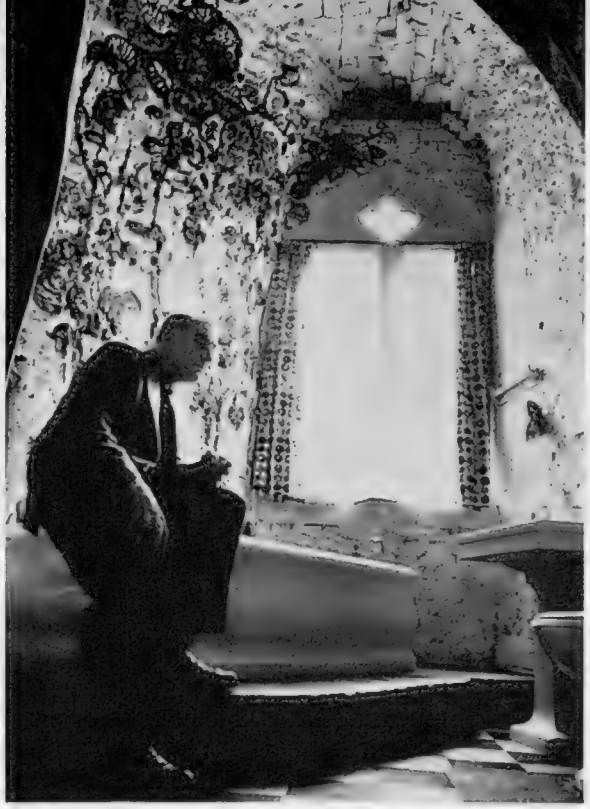


**Anthony Denney,** the interior decorator and designer, in his own stunning bathroom: the walls are covered with brown and red toned patterned cotton material (which is padded underneath): these colours are echoed in the paintings – there is a Dubuffet – the 1954 "Noble Port de Tete" – a Bernard Buffet, and (not shown) a ravishing Burne-Jones pastel. The porcelain kangaroo, which was possibly made as an umbrella stand for Lord's, now offers soap to the bather. Mr Denney is at the moment decorating a yacht.

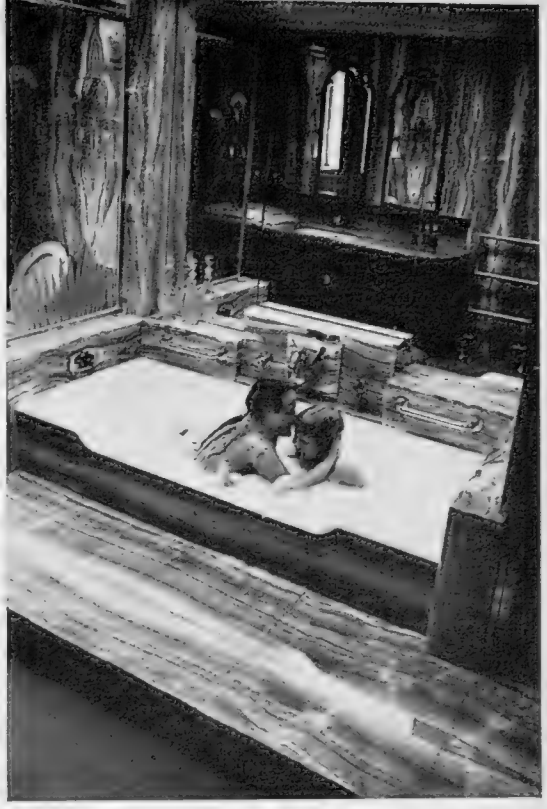


**Patrick Lichfield:** Photographer and a twice-daily-bather, designed this bathroom for his house in Aubrey Walk. Everything matches, the pattern is grey on white – the basin was specially brought over from Paris.

**The Band of Angels:** Photographed in a magnificent sunken four-seater bath, which belongs to a wealthy young stockbroker in Hyde Park Gardens. He had what was once a bathroom made into a bath; it takes three minutes to fill and holds several hundred gallons of water.



**F H Winand:** Administrator for the BBC, photographed in the bathroom of his 500-year-old home at Esher, Surrey. Frances Day – the revue actress – bought the house during the war and obtained the pink bathtub from some bombed ruins at Hyde Park. The rough brick walls were cut away for more space and one side is covered with a mural by Valerie Thornton. The floor is marble squares in black and white. The doorway is mock Gothic, with wrought iron.



**Janet and Vanessa Barnes:** In the bath at their St John's Wood home. Their father is David Barnes, known in the States as "Mr Dynamite" – which speaks for itself. He also owns a chain of retail men's and sportswear shops in Britain. The bathroom is in green Turkish onyx, supplied by the Wandsworth Stonemasonry works who are specialists in the luxury field.

**Mrs Robert Buchanan-Michaelson:** who is married to a property developer, photographed in their white marble floored bathroom. The gilt taps and basin are from America, the heavy gilt antique mirror from the Old Clock House at Ascot. The unusual wicker toilet, painted gold, is from Cheryl Wagner in America. The basin is edged in green onyx and the white towels are initialed in black and gold.

**Peter Blake:** One of the originators of the pop painting scene, beside the bath at his Chiswick home. Décor consists of plastic flowers and fairy light bulbs.

# It used to be so easy to take snaps

Cameras fly to American tourists as homing pigeons fly to their lofts. But, brother, things can often get a bit out of hand, even for an American. The days were when all a fellow had to do was to aim his box camera and "shoot" – now he has to contend with exposure meters, rangefinders, half a dozen lenses, and films of different speeds. It's all good fun, though, and the end result is usually well worth all the trouble in setting up the camera. Tony Evans has photographed a nestful of cameras on Mr Thomas Pecharis, who is in London to supervise the interior design of the Playboy Club, due to open in Park Lane on 30 June. Mr Pecharis plans to take a lot of pictures, from the Queen smiling at Ascot to the rain falling in Hyde Park. Like most good tourists, he shoots from the hip – and to help him capture memories of his London visit, we chose for him a selection of easy-to-use, quick-to-load, compact and convenient cameras. And here is the equipment with which he is armed: Left hand: Kodak Instamatic M4 cine camera, £31 19s 5d; Ilford Sprite rapid camera, £2 17s 6d. Right hand: Keystone 610 electric-eye battery operated Super 8 cine camera, £29 10s. Left to right: Agfa Silette Rapid camera, £11 7s 8d; case, £2 19s 1d. All-weather Nikonos camera that can be used under water at a depth of 150 feet and under severe conditions of rain, snow, sand and humidity. Useful to aqua-lung divers, sailors, firemen and explorers, £79 13s 9d. Colour and b & w Polaroid 104 Land camera, £29 19s 6d. Kodak Instamatic 25, £2 12s 4d. Zodel exposure meter, £5 15s. 35 mm Vitoret camera (German), £16 17s 2d. All these cameras are available at Wallace Heaton Ltd, 127 New Bond Street, W1. Tom Pecharis is wearing a straw beach hat, 35s, and a silk foulard bow tie, 13s 6d, from Herbert Johnson, 38 New Bond Street, W1.

# SOMETHING TO WEAR THAT THE SHOPS CAN'T SUPPLY

A good dressmaker, for most people, is an elusive figure that cannot be tracked down . . . so *London Life* has discovered a few who can rustle you up the little number that you haven't been able to find in the shops. Some are designer-dressmakers, others need patterns to work from. SHEILA FITZJONES informs and advises.

**BABS BARKER, 94 Earls Court Road, W8 (WES 9645):** Her workroom is decorated with the best of *Elle* fashion pictures and she can design clothes or copy sketches. Has a good selection of materials in stock or customers can bring their own. Charges are from £3 10s for a dress.

She makes excellent trousers (from £2 10s) and trouser suits (from £6 10s). Also men's shirts from 45s, including material or girls' shirts from 35s without material. Stocks a selection of brief, brief bikinis (55s) or will make bikinis to measure from £3 10s.

**CLARE BEWICKE AND DEBORAH WOOD, 50a Cornwall Gardens, SW7 (WES 3483):** Here are two young girls with bright, "with it" ideas who like to design and make clothes, or can copy a sketch or picture without a pattern. Charges for summer dresses, including materials, range from five to 10 guineas and for long evening dresses from 14 to 20 guineas. Trousers (with material) cost from five guineas and summer trouser suits from nine to 10 guineas. They will also make, for about one guinea, mob caps to match dresses.

**LORELLEI LTD, 21 Seymour Street, W1 (PAD 6162):** Twenty-two-year-old Jamaican-born Lorelei Beswick designs clothes to make a woman feel like a *woman*. Likes to work in materials like jersey, printed jersey, crepe, crepon and chiffon. Says that girls lose all their inhibitions in one of her creations.

At present is designing a wholesale range of exotic dresses, cat suits and trouser suits that can be bought at La Botega 85 (1 Kinnerton Street, Belgravia) or you can have the same things made to measure for slightly more if you go directly to her. She also designs and makes up exclusive clothes, and prices for these vary considerably, starting at around 12½ guineas. (21 guineas for evening trouser suits and cat suits) and going up . . . and up . . . and up!

**MRS HEATHER PONTIFEX, 16 Pont Street, SW1 (BEL 5996):** Likes to make fairly simple clothes – day and evening dresses – and prefers it if you can supply the pattern. She can copy from magazine pictures if the design is not too complicated. Charges from £3 for an unlined summer dress or £4 for one with lining; £7 for long evening dress; £8 for suit or coat.

**SANDRA ANN PAYNE, 62 Soxlands Road, Dagenham, Essex (DOM 5330):** Miss Payne is a 21-year-old with bright ideas on designs. She works privately and designs and makes up clothes for a boutique called "The Yellow Room" (42 Elizabeth Street, SW1). She does not need a pattern and can suggest designs to you or make up something from a sketch or photograph, and she will travel to your home to give fittings if this is more convenient. Current prices are in the region of £3 10s for a summer dress in customer's own material or £5 to £5 10s if you choose one of her materials (she carries a good selection of fabrics). Summer trousers cost from about 69s 6d to 89s 6d; long evening dresses from 8 guineas, depending on style and material.

**ILIAN BALFOUR, 102 Beaufort Mansions, Beaufort Street, SW3 (FLA 8443):** Twenty-five-year-old Israeli designer – dressmaker who previously worked with Mary Quant and Courtaulds and is now freelancing, working for private customers as well as wholesale houses, and photographic studios. Exclusive designs: he cuts his own patterns and will help the customer if required with shopping for materials. Keeps a stock of ready-made dresses which he sells, or will copy in customer's own size, from 8 guineas. Prices for individually designed clothes are about 5 to 6 guineas for simple shifts; 6 guineas for trousers; from 15 guineas for trouser suits or 12 to 14 guineas for more elaborate dresses. Specialises in making cat suits in exciting silk fabrics, and can make a dress in two to three days.

**AGENCY FOR EMPLOYMENT OF MOTHERS (AFEM), 17 South End Road, NW3 (HAM 0704):** They have several "mothers" on books who can do dressmaking. Ring them and they will advise wherever possible on someone good in your area who can do the work for you. Charges for dressmaking are always reasonable – usually from about £2 for making unlined dresses to about £6 for a lined trouser suit.

**POSTAL DRESSMAKING SERVICE, Leslie Frogel, Studio 4, Avenue Chambers, 4 Vernon Place, WC1:** If you send Leslie Frogel a sketch of a dress, coat, or shirt you want made, they will either cut the pattern only, or cut the pattern and material and send it back so that you just have the finishing to do yourself. They will send an estimate of the cost of pattern cutting (for a dress this is usually about 17s to 21s) and a measurement sheet to fill in. If you live in London you can call in for a fitting, too.

**MIRANDA REID, 2 Hereford Square, SW7 (FRE 3963):** She can design clothes but prefers it if you bring a pattern. Can also copy from sketches as long as the pattern isn't too complicated. Charges are from 6 to 7 guineas for summer dresses; short cocktail dresses from 9 guineas; long evening dresses from 12 guineas. Will not make trousers or any clothes that involve tailoring.

# HOW I GOT MY CHANCE – BY HYLDA BAKER

There is a growing tradition for actresses to write entertaining books. Sometimes it is fiction (Dulcie Gray, Yvonne Mitchell, Irene Handl) and sometimes autobiography (Evelyn Laye, Lena Horne, Tallulah Bankhead). This year, expect a newcomer to the list when comedienne and actress Hylda Baker produces her autobiography.

Miss Baker was born in Farnworth, Lancashire, and now lives in an elegant London flat. She has – unbelievably – been on the stage for more than 40 years. "I shall write about the difficulties one comes across in trying to convince producers that one can play character roles, even though one is better known as a music hall comedienne," she says.

Ranging over her 40 years in show-business, the autobiography will throw some interesting light on the fortunes of the theatre during this time – and, of course, a number of anecdotes will show familiar figures in a new dimension.

"I will also recall how I first became a comedienne," Miss Baker promises. It is one of those touching backstage stories, for she got her chance when the leading lady of the show in which she was appearing as a dancer ran off with a stagehand. "Their breathless romance was the start of everything for me," and she was pushed on to the stage clutching a pair of cymbals.

"I was nonplussed and terribly nervous," she remembers. "I'd already done my best dancing routine in an earlier spot. I panicked and in doing so cut my hand on the cymbals. Out there in front of all those people I was making a terrible mess of the dancing and I started crying because my hand was bleeding and everything was so hopeless. I was crying – the audience were laughing."

This month Hylda Baker is telerecording her first straight acting role for television. It is called *A Catching Complaint*, written by Fay Weldon, and in it Miss Baker plays "a homely Mrs Wiltshire."

# THE WEEK AHEAD

**Thursday 16 June**
**Cricket:** 2nd Test Match: England v West Indies. Lord's (and 17th, 18th, 20th and 21st)
**Racing:** Ascot Gold Cup, Ascot
**Concert:** New Philharmonia Orchestra, conducted by Raphael Fruhbeck de Burgos, Royal Festival Hall. 8 pm
**Film:** Opening of *The Oscar*, Plaza cinema
**Opera:** Verdi's *Don Carlos*, Covent Garden. 7 pm

**Friday 17 June**
**Ball:** The Westminster Ball, Hurlingham
**Athletics:** Great Britain v Russia, White City (and 18th)
**Opera:** Donizetti's *La Fille Du Régiment* (in French), Covent Garden. 7.30
**Ballet:** Spanish Ballet, Court Theatre, Holland Park. 7.30

**Saturday 18 June**
**Exhibition:** Marcel Duchamp Exhibition, Tate Gallery (till 31 July)
**Rowing:** Marlow Regatta, Marlow, Bucks
**Bands:** Massed Brass Bands, Victoria Embankment Gardens. 8 pm
**Plays:** Shakespeare performed at The George Inn Courtyard, Southwark

**Sunday 19 June**
**Concert:** Tchaikovsky, Royal Philharmonic Orchestra, conducted by Fistoulari, Albert Hall. 7.30
**Concert:** London Symphony Orchestra, conductor and solo violinist, Isaac Stern, Festival Hall, 7.30
**Recital:** Victoria de los Angeles, Festival Hall. 3 pm
**Reception:** International Lawn Tennis Reception for Overseas Players, Hurlingham

**Monday 20 June**
**Tennis:** All England Lawn Tennis Championships at Wimbledon (till 2 July)
**Exhibition:** Decorative Lighting Fair, New Horticultural Hall (to 23rd)
**Opera:** Rossini's *Barber of Seville* at Court Theatre, Holland Park. 7.30
**Ballet:** Giselle, Covent Garden. 7.30

**Tuesday 21 June**
**Jazz:** Dutch Swing College Band at Concert Pavilion, Battersea Park. 8 pm
**Racing:** Kempton Park
**Theatre:** The Dance of Death by Strindberg. Yvonne Arnaud Theatre, Guildford
**Concert:** New Philharmonia Orchestra, conductor Wolfgang Sawallisch. Festival Hall. 8 pm

**Wednesday 22 June**
**Concert:** London Mozart Players, Festival Hall. 8 pm
**Ball:** Delphinium Dance, Hurlingham
**Ballet:** *The Lady and the Fool, The Rake's Progress* and *Pineapple Poll*, Covent Garden. 7.30 pm
**Athletics:** Oxford and Cambridge Universities v American Universities, Crystal Palace

# THEATRE

## WEST END CURRENT

**ALIBI FOR A JUDGE,** Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruickshank, Colin Gordon, Elvi Hale. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

**THE ANNIVERSARY,** Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Bill MacIlwraith. Dir: Patrick Dromgoole. Evil mother and terrified family. Comedy. Cast: Michael Crawford, Sheila Hancock. 8.0 (ends 10.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.45. W Mat: 3.0 (ends 5.15). Opened 20 Apr 1966

**ARSENIC & OLD LACE,** Vaudeville, Strand, WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Revival of a classic black comedy. Cast: Sybil Thorndike, Athlene Seyler, Richard Briers, Desmond Walter-Ellis. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

**BAREFOOT IN THE PARK,** Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Author: Neil Simon. Dir: Richard Benjamin. Cast: Robin Hunter, Polly James. Young-married troubles. Broadway-style comedy. M-F: 8.0 (ends 10.0). Sat: 6.0 (ends 8.0), 8.45 (ends 10.45). W: 2.30 (ends 4.30). Opened 24 Nov 1965

**BEYOND THE FRINGE 1965,** May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Peter Honri, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50). Th & Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

**BLACK & WHITE MINSTREL SHOW,** Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arrol, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances cease only for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 15 May 1962

**BOEING-BOEING,** Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minter. Stars: Nicholas Parsons, Simon Merrick. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10); W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

**CHARLIE GIRL,** Adelphi, Strand, WC2 (TEM 7611). Book by Hugh and Margaret Williams. Music and lyrics by David Heneker and John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

**COME INTO THE GARDEN MAUD** and **SHADOWS OF THE EVENING,** Queen's, Shaftesbury Avenue, W1 (REG 1166). Author: Noël Coward. Dir: Vivian Matalon. Contrasting double bill. Cast: Noël Coward, Lilli Palmer, Irene Worth. T, F & Sat: 8.0 (ends 10.30); Th: 2.30 (ends 5.0). Opened 25 Apr 1966

**COME SPY WITH ME,** Whitehall, Trafalgar Square, SW1 (WHI 6692). Music and Lyrics: Brian Blackburn. Dir: Ned Sherrin. Stars: Danny La Rue, Barbara Windsor, Biff McGuire, Richard Wattis. 8.30 (ends 11.0). F & Sat: 5.45 (ends 8.15), 8.45 (ends 11.15). Opened 31 May

**Eleanor Bron in Shaw's "The Doctor's Dilemma."**

**THE DOCTOR'S DILEMMA.** Comedy, Panton Street, SW1 (WHI 2578). Author: G B Shaw. Dir: Laurier Lister. Stars: Max Adrian, Eleanor Bron, Griffith Jones, George Merritt, John Woodvine, Barry Justice. 7.45. W Mat: 2.30. Sat: 5.0, 8.15. Opened 2 June

**David Hutcheson is Sir Lionel in "A Friend Indeed."**

**A FRIEND INDEED,** Cambridge Theatre, Earlham Street, WC2 (TEM 6056). Author: William Douglas-Home. Dir: Jack Minster. Diplomatic carryings-on in Rome. Cast: David Tomlinson, David Hutcheson. 8.0 (ends 10.10). Th Mat: 2.45 (ends 5.0). Sat: 6.0 (ends 8.10); 8.30 (ends 10.40). Opened 27 Apr 1966

**FUNNY GIRL,** Prince of Wales, Coventry Street, W1 (WHI 8681). Lyrics: Bob Merrill. Music: Jule Styne. From the book by Isobel Lennart. Dir: Lawrence Kasha. Fanny Brice revealed. Cast: Barbra Streisand, Michael Craig. (Sat: 8.0 Lisa Shane) (ends 10.30). Sat: 3.0 (ends 5.20). Opened 13 Apr 1966

**THERE'S A GIRL IN MY SOUP,** The Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Terence Frisby. Dir: Robert Chetwyn. Cast: Donald Sinden, Barbara Ferris, Jon Pertwee. 7.30. Cont: 8.15. Fri & Sat: 6.0, 8.45

**HELLO DOLLY!** Theatre Royal, Drury Lane, WC2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play The Matchmaker. Music: Jerry Herman. Dir and choreographer: Gower Champion. A grand illusion. Cast: Dora Bryan, Bernard Spear. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

**AN IDEAL HUSBAND,** Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. Fin de siècle morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Denison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Nelson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Th: 3.0 (ends 5.30). Opened 16 Dec 1965

**THE KILLING OF SISTER GEORGE,** St Martin's, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Frank Marcus. Dir: Val May. Stars: Beryl Reid, Patsy Bowers, Eileen Atkins. Lesbian radio actress loses her part and her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W 3.0 (ends 5.25). Opened 17 June 1965

**LET'S GET A DIVORCE.** Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Authors: Sardou and Najac. English version: Adela and Robert Goldsby. Dir: Robert Midgley. Stars: Fenella Fielding, Hugh Paddick, Barry Foster. Tues-Sat: 6.10 (ends 8.20); 8.40. Opened 2 June. Ends 9 July

**LONDON LAUGHS,** London Palladium, Argyll Street, W1 (GER 7373). Choreographer: Douglas Squires. Dir: Robert Nesbit. Cast: Harry Secombe, Jimmy Tarbuck. 6.15 (ends 8.30); 8.45 (ends 11.0); Sat Mat: 2.40 (ends 5.30). Opened 6 May 1966

**MAN & SUPERMAN,** Garrick, Charing Cross Road, WC2 (TEM 4601). Author: G B Shaw. Dir: Philip Wiseman. Battle of the Sexes. Cast: Alan Badel, Alan Phillips, June Thorburn, John Robinson, Marie Löhr, Terence Rigby. 7.45 (ends 10.30). Th & Sat: 3.0 (ends 5.45). Opened 23 Nov 1965

**A MIDSUMMER NIGHT'S DREAM.** New Shakespeare Company, Open-air Theatre, Regent's Park, NW1 (HUN 1813). Author: William Shakespeare. Dir: Michael Meacham. Stars: Russell Hunter, Caroline Blakiston, Louise Breslin, Edgar Wreford, John Turner. Bernard Hopkins, John Warner. 7.45. Mats: W, Th & Sat: 2.30. Opened 6 June

**THE MOUSETRAP,** Ambassadors, West Street, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. After 14 years still a mystery. Dir: D Ramsden. Cast: John Cobner, Diana Scougall. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

**OLIVER!** New Theatre, St Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart. Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dickens's London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

**ON THE LEVEL,** Saville, Shaftesbury Avenue, WC2 (TEM 4011). Author: Ronald Millar. Music by Ron Grainger. Dir: Wendy Toye. GCE gets groovy. Cast: Barrie Ingham, Angela Richards, Garry Bond. 7.45 (ends 10.20). Wed Mat: 2.45 (ends 5.20). Sat: 5.30 (ends 8.5), 8.30 (ends 11.5). Opened T 19 Apr 1966

From time to time (like every day) I am asked what is the best show on in London. It's an impossible question as tastes vary so much and people demand different things from the theatre. However, in the quiet days of June, here is an attempt to run down on the shows that are giving best value.

*The Prime of Miss Jean Brodie:* Muriel Spark's novel loses its metaphysical excitement and some gut in this adaptation, but it is funny, well done and must be seen for the sheer magic of Vanessa Redgrave in the title role.

*Funny Girl:* the Streisand bit has caused some underestimates here. It is expertly mounted, wittily designed and directed, has some splendid songs and collects first-rate performances from Michael Craig, Kay Medford and Ronald Leigh Hunt.

*Hello Dolly!:* Dora Bryan has taken over in the title role and brings a cosiness to the part, more comedy and plenty of energy. The presentation is still sharp, the dancing energetic.

*Man & Superman:* one of the best evenings from the point of good acting. Shaw's marvellous prose acts as a tonic to the mind when delivered by Alan Badel and Sian Phillips.

*The Anniversary:* definitely not for well-protected mothers or tender children. A vicious, unspeakable mother dominates her appalling family. In a black, sick way it is brilliantly funny and expertly cast.

*Song at Twilight:* Noël Coward's latest play, in which he appears as an old, embittered author whose past rises to confront him. One of those high, stylish evenings in the theatre; Coward makes it all glitter.

*London Laughs:* the Palladium summer show. There have been better ones; this is unevenly composed with Secombe and Thora Hird slightly at sea among choppy material. But Anita Harris and the production numbers help to make a pleasant, undemanding evening.

*Arsenic & Old Lace:* here's comfort and feeling of continuity and a feeler for the '40s revival. But Dame Sybil Thorndike and Athene Seyler as the sweet, elderly poisoners are deliciously and totally charming.

**j roger baker**

---

**ON THE WAGON,** Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Dir: Julius Gellner. Cast: Bernard Miles. Mon only: 8.40 (ends 11.0). Opened 6 Jan 1966. End 9 July

**THE OWL & THE PUSSY CAT,** Criterion, Piccadilly Circus, W1 (WHI 3216). Author: Bill Manhoff. Dir: Shirley Butler. Pretty girl versus intellectual man. Cast: Diana Sands, Anton Rodgers. 8.15 (ends 10.35). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Wed: 3.0 (ends 5.15). Opened 2 Mar 1966

**THE PRIME OF MISS JEAN BRODIE,** Wyndham's Theatre, Charing Cross Road (TEM 3028). Adapted from the novel by Muriel Spark by Joy Presson Allen. Dir: Peter Wood. Schoolmistress of decided idiosyncracy. Cast: Vanessa Redgrave, Andrew Crawford, William Squire, Dorothy Reynolds. 8.0 (ends 10.15). W Mat: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May 1966

**ROBERT & ELIZABETH,** Lyric, Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar, Dir: Wendy Toye. Stars: Donald Wolfit, Jane Fyffe, Kevin Colson. The Barretts of Wimpole Street get the songs and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

**SAY WHO YOU ARE,** Her Majesty's, Haymarket, SW1 (WHI 6606). Authors: Keith Waterhouse and Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Sophisticated farce. M-Th: 8.15 (ends 10.25). F & Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

**William Squire in "The Prime of Miss Jean Brodie"**

**Barbara Ferris is the "Girl in My Soup"**

**SONG AT TWILIGHT,** Queen's, Shaftesbury Avenue, W1 (REG 1166). Author: Noël Coward. Dir: Vivian Matalon. Skeletons rattle in elderly author's cupboard. Cast: Noël Coward, Lilli Palmer, Irene Worth, M, W & Th: 8.0 (ends 10.30). Sat Mat: 2.30 (ends 5.0). Opened 14 Apr 1966

**THE SOUND OF MUSIC,** Palace, Cambridge Circus, W1 (GER 6834). Composers: Rodgers and Hammerstein. Book: Lindsay and Crouse. Dir: Jerome Whyte. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

**SPRING & PORT WINE,** Apollo, Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

**THE WEN, ORANGE SOUFFLE & OUT FROM UNDER,** Jeanetta Cochrane Theatre, Holborn, WC1 (CHA 7048). Three One-Act Plays. Author: Saul Bellow. Dir: Charles Marovitz. Cast: Miriam Karlin. 7.45. Opened 26 May. Ends 18 June

**YOU NEVER CAN TELL,** Theatre Royal, Haymarket, SW1 (WHI 9832). Author: G B Shaw. The new woman and old-fashioned values. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Jack Gwillim, Judy Campbell, Keith Baxter. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 1966

## REPERTORY

**ENGLISH STAGE COMPANY,** Royal Court Theatre, Sloane Square, SW1 (SLO 1745). Th 16-W 22 June: THE VOYSEY INHERITANCE. Author: Harley Granville Barker. Dir: Jane Howell. Cast: Sebastian Shaw, Gwen Nelson, Brian Smith, Avril Elgar, Jeffrey Wickham. 7.30 (ends 10.35). Sat Mat: 3.0 (ends 6.5)

**NATIONAL THEATRE COMPANY,** Old Vic, Waterloo Road, SE1 (WAT 7616). Th 16 June: OTHELLO. Author: Shakespeare. Dir: John Dexter. Cast: Frank Finlay, Robert Lang, Kenneth Macintosh, Anthony Nicholls, Laurence Olivier, Joyce Redman, Sheila Reid, Maggie Smith, John Stride. 2.15 (ends 5.25). JUNO AND THE PAYCOCK. Author: Sean O'Casey. Dir: Laurence Olivier. Cast: Colin Blakely, Peter Cellier, Frank Finlay, Mike Gambon, Caroline John, Ronald Pickup, Joyce Redman, Madge Ryan. 7.30 (ends 10.15)

F 17 June: THE ROYAL HUNT OF THE SUN. Author: Peter Shaffer. Dir: John Dexter, Desmond O'Donovan. Cast: Colin Blakely, Peter Cellier, Graham Crowden, Paul Curran, Derek Jacobi, Kenneth Mackintosh, Robert Stephens, Michael Turner. 7.30 (ends 10.30)

Sat 18-W 22 June: A BOND HONOURED & BLACK COMEDY. A Bond Honoured. Author: John Osborne. Dir: John Dexter. Cast: Michael Byrne, Graham Crowden, Paul Curran, Janina Faye, Gerald James, Maggie Smith, Robert Stephens. Black Comedy. Author: Peter Shaffer. Dir: John Dexter. Cast: Michael Byrne, Wynne Clark, Graham Crowden, Paul Curran, Derek Jacobi, Louise Purnell, Maggie Smith, Robert Stephens. 7.30. Sat Mat: 2.15

**Pauline Jameson as Eleanora in "Tango" at the Aldwych**

**ROYAL SHAKESPEARE COMPANY,** Aldwych Theatre, WC2 (TEM 6405). Th 16, Sat 18, T 21 & W 22 June: TANGO. Author: Slawomir Mrozek. Translators: Nicholas Bethell, Tom Stoppard. Dir: Trevor Nunn. Cast: Patience Collier, Robert Eddison, Pauline Jameson, Peter Jeffery, Ursula Mohan, Mike Pratt, Dudley Sutton. 8.0 (ends 10.15). Sat: 2.30 (ends 4.45)

F 17, Sat 18 & M 20 June: DAYS IN THE TREES. Author: Marguerite Duras. Translator: Sonia Orwell. Dir: John Schlesinger. Cast: Peggy Ashcroft, George Baker, Frances Cuka. 8.0

## OUT OF TOWN

**CHICHESTER FESTIVAL THEATRE,** Sussex (OCH3 86333). Th 15, F 17, Sat 18, M 20 & W 22 June: THE CLANDESTINE MARRIAGE. Author: George Colman, David Garrick. Dir: Desmond O'Donovan. Cast: Alastair Sim, Margaret Rutherford, Bill Fraser, Ann Beach, Sarah Badel, John Standing. 7.0. Th: 2.0

Th 16, Sat 18 & T 21 June: THE FIGHTING COCK. Author: Jean Anouilh. Dir: Norman Marshall. Cast: John Clements, Zena Walker, Sarah Badel, Michael Aldridge, Bill Fraser, Clive Swift, John Standing. 7.0 Sat: 2.0

**ROYAL SHAKESPEARE COMPANY,** Stratford - upon - Avon, Warwks (OST9 2271). Th 16-Sat 18 June & W 22 June: TWELFTH NIGHT. Author: William Shakespeare. Dir: Clifford Williams. Cast: Diana Rigg, Estelle Kohler, Pasty Byrne, Ian Holm, Norman Rodway, Brewster Mason, David Warner. Th: 6.30. F, Sat, W: 7.30. Sat & W Mats: 2.0

M 20 & T 21 June: HAMLET. Author: Shakespeare. Dir: Peter Hall. Cast: David Warner, Elizabeth Spriggs, Brewster Mason, Estelle Kohler, Tony Church, Michael Jayston, Donald Burton. 7.30

**YVONNE ARNAUD THEATRE,** Millbrook, Guildford, Surrey (OGU3 64571). Th 16-Sat 18 June: VICTORIAN MUSIC HALL. Dir: John Moffat. Th Mat: 2.30. Sat: 5.0, 8.0

T 21 & W 22 June: DANCE OF DEATH. Author: Strindberg. Dir: Alexander Doré. Cast: Oscar Homolka, Joan Tetzel, Robert Urquhart. 7.45

# FILMS

*FIRST FIVE: 1 Cul-de-Sac. 2 The Wrong Box. 3 Fantasia. 4 Born Free. 5 The Moving Target.*

It had to come. After countless revelations of Hollywood in the '30s, Paramount send us an attempted exposé of the struggle for the Academy Award in the '60s, with Stephen Boyd as Frankie Fane, a film idol who gives his best performances when trying to win an important contact's friendship, and only shows the callous side of his sadistic nature when he has no further use for them.

Unfortunately *The Oscar* (X, Plaza, from 16 June), which drops real star names among fictional ones like pills that stick in the throat, is quite the worst feature film – from point of view of screenplay and direction – in months, although very watchable on its own level.

The dialogue sounds like a tribute to the American B film of the '30s. The acting might have saved the thing, but the producer seems to have gathered together all those players in Hollywood who seem most likely to overact, with the exception of Joseph Cotten who underplays the studio chief quite cleverly, and Stephen Boyd (as Fane),

**Robert Vaughn plays a non-UNCLE role in "The Venetian Affair," as a photographer. Co-stars are Elke Sommer and Boris Karloff.**

who seems to think the whole thing's a huge joke. Perhaps it is.

● An important new addition to the filmgoers' bookshelf is Eric Rhode's *Tower of Babel* (Weidenfeld and Nicolson, 36s), a series of intensely subjective essays which delve into the *raisons-d'être* of 11 film directors.

Some of the author's thoughts, on Robert Bresson, for instance, may be found too diffuse (and obtuse) even to the cinéaste, and Mr Rhode seems much more successful, in getting across the atmosphere and feel in which the directors worked, when writing about men who are either dead, or have ceased film-making, for example Sergei Eisenstein, Fritz Lang, Humphrey Jennings and Jean Vigo.

These are more easily assimilated, because they are seen at a distance, as it were in complete knowledge. Mr Rhode is trying less hard to justify his own opinions, which accordingly become more lucid. Sometimes, even, as in the case of Jennings, the great British documentary film-maker of the Second World War, one regrets that the author does not go into more detail.

But, more important, he whets one's appetite to see the films on which he writes.

**david quinlan**

## OPENING

**THE OSCAR** (X). This apparently daring exposé of Hollywood and its system of awards, based on the novel by Richard Sale, not surprisingly turns out to be a thinly disguised exploitation of both. Directed by Russell Rouse and produced by Clarence Green, with Stephen Boyd, totally unconvincing as Frankie Fane who ruthlessly climbs to stardom on the backs of his rivals. Much over-acting from others. (Elke Sommer, Eleanor Parker, Tony Bennett, Milton Berle, Joseph Cotten, Edie Adams. Col. 121 min.) *Plaza, Piccadilly Circus.* WHI 8944. Opens 16 June

## WEST END

**ALFIE** (X). Michael Caine plays the incredible Alfie, devoted to a love life that is often funny, although the darker moments don't blend with the general gloss. (Col. 114 min.) *La Continentale, Tottenham Court Road.* MUS 4193. 2.10, 5.20, 8.35. Sun: 5.20, 8.35

**AROUND THE WORLD UNDER THE SEA** (U). A big-scale underwater adventure. Acting plays second fiddle to special effects, but Metrocolor photography is good. (Lloyd Bridges, Shirley Eaton, David McCallum. Col. 111 min.) *Ritz, Leicester Square.* GER 1234. 1.39, 4.4, 6.29, 8.45. Sat: Late Show 11.29. Sun: 3.44, 6.09, 8.34

**BATTLE OF THE BULGE** (A). Modern warfare effectively shown as the stuff of Cinerama. (Col. 163 min.) *Coliseum, St Martin's Lane.* TEM 3161. 2.30, 8.0. Sat: 2.0, 5.20, 8.45, 11.55. Sun: 4.0, 7.30

**A BLONDE IN LOVE** (X). From the point of view of an inarticulate young girl, the Czech director, Milos Forman, with his characteristic gentle humour, examines the adolescent's search for identity in the adult world. His highly personal approach to film-making gives the film a delightful freshness. (Czech dialogue – sub-titles. 80 min.) *Academy One, Oxford Street.* GER 2981. With: *Jozef Kilian* (U). Pgm: 1.35, 3.55, 6.20, 8.50. Sun: 3.30, 5.55, 8.25

**BORN FREE** (U). Virginia McKenna makes a long-promised comeback as the woman who raises a lioness from a helpless cub and trains it to the point where its own domesticity is a danger to survival. (Bill Travers, Geoffrey Keen. Col. 99 min.) *Columbia, Shaftesbury Avenue.* REG 5414. 12.25, 2.29, 4.38, 6.47, 9.1. Sat: 11.29 pm. Sun: 3.59, 6.8, 8.27

**CASANOVA 70** (X). Updating of the Casanova legend with Marcello Mastroianni as the NATO officer who is impotent unless his loving involves danger. (Virna Lisi, Marisa Mell. Col. 113 min.) *Prince Charles Theatre, Leicester Place.* GER 8181. M-F: 2.10, 4.25, 6.40, 8.55. Sat: 12.5, 2.10, 4.25, 6.40, 8.55, 11.10. Sun: 2.35, 4.20, 6.30, 8.40

**CUL-DE-SAC** (X). Roman Polanski turns a deft hand to black comedy. Donald Pleasence plays a pathetic middle-aged man and Françoise Dorleac his bored and flighty young wife. Holy Island provides magnificent location shots. (Lionel Stander. 11 min.) *Cameo-Poly, Upper Regent Street.* LAN 1744. Pgm: 1.0, 3.25, 5.50, 8.15. Sun: 3.30, 5.55, 8.20

**DARLING . . .** (X). The director, John Schlesinger, attempts to lay bare the decadence of contemporary life, and succeeds only in misplaced, rather aimless bitterness. Julie Christie is lamentably miscast as the young model, but Dirk Bogarde gives a splendid performance as the television reporter with whom she has an affair. (Laurence Harvey. 127 min.) *Windmill, Great Windmill Street.* GER 7413. 1.0, 3.33, 6.8, 8.45. Sat: Late Show 11.0. Sun: 4.0, 6.33, 9.8

**DOCTOR ZHIVAGO** (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean, with screenplay by Robert Bolt. With Omar Sharif as Yuri Zhivago and Julie Christie unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire, Leicester Square.* GER 1234. 2.30, 7.30 (Sat only: 11.30 pm). Sun: 3.0, 7.30

**EXTERMINATING ANGEL** (X). Luis Buñuel's masterly and disquieting film, about a group of rich and elegant people, who gather for a dinner party and find that they are unable to leave, for no rational reason, when it ends. (Silvia Pinal, Augusto Benedico. B & W. 90 min.) *Academy Two, Oxford Street.* GER 5129. With: *The Crime of M Lange* (A)

**FANTASIA** (U). Walt Disney's visual interpretation of various well-known pieces of music, from a Bach Fugue to Stravinsky's *Rite of Spring.* Parts of the film show Disney at his most inventive, and the hippopotami in *The Dance of the Hours* steal the show. (Col. 126 min.) *Studio One, Oxford Street.* GER 3300. 1.0, 3.40, 6.20, 9.0. Sun: 3.20, 6.5, 8.45

**THE GREAT RACE** (U). Extravagant slapstick comedy involving a car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis as the spoof hero. Determined to be a lot of fun, it merely proves conclusively that Cinerama and comedy don't mix. (Col. 153 min.) *Astoria, Charing Cross Road.* GER 5385. 2.30, 8.0. Sun: 4.0, 8.0

**IT HAPPENED HERE** (A). A semi-documentary, visualising the Nazi occupation of Britain. (Sebastian Shaw. 95 min.) *London Pavilion, Piccadilly Circus.* GER 2982. 12.20, 3.20, 6.10, 9.5. Sun: 3.20, 6.10, 9.5. With: *Night Beyond Pity* (A). 11.30, 2.15, 5.5, 8.0. Sun: 2.15, 5.5, 8.0. Ends 22 June

**JOHN F KENNEDY** (U). Documentary on the life of the late American president. *Curzon, Curzon Street.* GRO 3737

**JULIET OF THE SPIRITS** (X). Haunting and surrealistic fantasies explored by director Federico Fellini with great cinematic virtuosity. But, in the last analysis, his film proves insubstantial. (Col. 137 min.) With: *Incident at Owl Creek* (A). *Paris-Pullman, Drayton Gardens.* FRE 5898. Pgm: 2.25, 5.25, 8.30. Sat: 1.40, 4.40, 7.50. Sun: 5.0, 8.10

**KHARTOUM** (U). General Gordon's last days at the siege of Khartoum, with screenplay by Robert Ardrey. Colossal battle scenes and an all-star cast, have been added to strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier is the Mahdi. (Ralph Richardson, Richard Johnson. Col. Cinerama. 130 min.) *Casino, Old Crompton Street,* W1. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

**THE KNACK** (X). Delightfully scatterbrained comedy with Rita Tushingham as the country girl who comes up to the wicked City. Cannes Prize, 1965. (Michael Crawford, Ray Brooks, Donal Donnelly. 85 min.) *Gala-Royal, Marble Arch.* AMB 2345. With: *Iram La Douce* (X)

**MODESTY BLAISE** (A). Joseph Losey's first excursion into strip cartoon cinema, elegantly mounted and directed with great flair. Monica Vitti is a surprisingly animated Modesty and Dirk Bogarde superb as the arch-villain. (Terence Stamp. Col. 120 min.) *Rialto, Coventry Street.* GER 3488. 1.15, 3.40, 6.10, 8.40. Sat late show: 11.15. Sun: 3.25, 5.55, 8.25

**THE MOVING TARGET** (A). Paul Newman plays a sardonic, gum-chewing private eye commissioned by Lauren Bacall, the wife of a missing millionaire, to track down her missing husband. For Newman fans, this performance ranks with *Hud* and *The Hustler.* (Janet Leigh, Shelley Winters, Julie Harris. Col. 121 min.) *Odeon, Leicester Square.* WHI 6111. 1.55, 3.30, 6.5, 8.45. Sat only: 11 pm. Sun: 3.20, 5.35, 8.15

**MY FAIR LADY** (U). Rex Harrison carries the film along with commanding style, with Audrey Hepburn as a spirited, though rather inadequate, Eliza. Great vitality, but played a little too safe. (Stanley Holloway, Wilfrid Hyde White. Col. Super-Panavision. 185 min.) *Warner, Leicester Square,* W1. GER 3423. 2.30, 7.45. Sat: 2.30, 7.45. 11.45. Sun: 3.0, 7.15. *Royalty, Kingsway,* WC2. (OL 8004. 2.45, 8.0. Sun: 3.15, 7.30

**OTHELLO** (U). Faithful record of the National Theatre production with Laurence Olivier giving a performance that salutes greatness as the Moor. (Maggie Smith, Frank Finlay. Col. 170 min.) *Odeon, Haymarket.* WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 6.0

**SOUND OF MUSIC** (U). Ghosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion, Tottenham Court Road,* W1. MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

**THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES** (U). A slender pretext for collecting together a whole host of international stars for an air race between London and Paris. There are some good shots of early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Eric Sykes. Col. Todd-AO. 130 min.) *Metropole, Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0

**WEEKEND AT DUNKIRK** (A). Set just before Dunkirk, in June, 1940, it traces the fortunes of a small group of French soldiers, Relieved somewhat by Jean-Paul Belmondo's performance as the sergeant, struck by the total absurdity of the situation. (Catherine Spaak, Kenneth Haigh. Col. 102 min.) *Carlton, Haymarket.* WHI 3711. 1.30, 4.0, 6.25, 8.55. (Sat only: 11.15 pm.) Sun: 4.0, 6.25, 8.55. Ends 22 June

**THE WRONG BOX** (U). Star-studded black comedy about the murderous efforts of two orphans (Peter Cook and Dudley Moore) to ensure that their uncle (Ralph Richardson) is the last surviving member in a mammoth lottery. Well worth a view. (John Mills, Michael Caine, Nanette Newman, Tony Hancock, Peter Sellers. Col. 110 min.) *Leicester Square Theatre.* WHI 5252. 1.30, 3.55, 6.20, 8.50. (Sat only: 11.0 pm.) Sun: 3.55, 6.20, 8.50

# GENERAL RELEASE

† Second feature varies: * Sunday programme differs

## DISTRICT DIRECTORY

**Baker Street Classic.** 15, 20, 28.
**Brixton Classic.** 3, 32.
***Brixton Granada.** 19, 39.
***Camberwell Grand.** 7, 23.
**Chelsea Classic.** 26, 36.
**Chelsea Essoldo.** 23, 42.
**Dalston Classic.** 40, 41.
**Edgware Road ABC.** 49, 50.
**Fulham Road ABC.** 49, 50.
**Hackney Essoldo.** 35, 44.
**Hampstead Classic.** 22, 35.
**Hampstead Everyman.** 16, 25.
***Islington Rex.** 4, 29, 30, 31.
**Islington Odeon.** 38.
**Notting Hill Classic.** 10, 13, 21.
**Notting Hill Gaumont.** 12.
***Notting Hill Imperial Playhouse.** 1, 6.
**Oxford Street Cinephone.** 14.
**Piccadilly Circus Classic.** 27, 48.
**Praed Street Classic.** 1, 37, 46.
***St Pancras Tolmer.** 4, 17.
***Stepney Essoldo.** 33, 47.
**Stepney Odeon.** 2.
**Stockwell Classic.** 11, 43.
***Victoria Biograph.** 8, 45.
**Victoria Cameo.** 18, 24.
**Wandsworth Road Granada.** 34.
**Waterloo Station Classic.** 5, 9.
**Westbourne Grove International Film Theatre.** 42.

## RANK RELEASE NORTH

*Until Sat:* TOM JONES (X). NEVER ON SUNDAY (X)

**Jean-Paul Belmondo prepares to face forthcoming enemy action in "Weekend at Dunkirk."**

*From Sun:* WEEKEND AT DUNKIRK (A). Large-scale French war film, telling of a small band of French soldiers, trapped on the Dunkirk beaches in June, 1940. Excellent battle scenes enliven a routine plot, but only Jean-Paul Belmondo as the sergeant rises above the generally mediocre acting level. (Catherine Spaak, Kenneth Haigh, Nigel Stock. Col. 102 min). With: **The Horror Of It All** (A).
At selected cinemas: THE AGONY AND THE ECSTASY (U).

## RANK RELEASE SOUTH

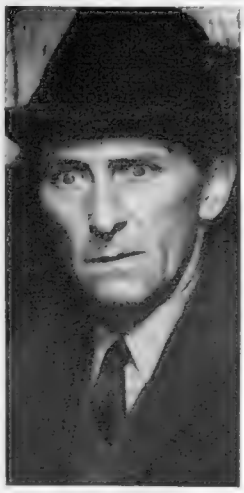
*Until Sat:* THE TROUBLE WITH ANGLES (U).

**A dishevelled Susannah York is about to be rescued from a lecherous lord in "Tom Jones."**

*From Sun:* TOM JONES (X). Tony Richardson's rowdy, rumbustious version of Henry Fielding's novel with Albert Finney showing tremendous drive as the womanising Tom. The colour is almost Hogarthian in concept, and the performances of Edith Evans and Hugh Griffith are ripe, full-blown period pieces. (Susannah York. Col. 130 min). With: **Never On Sunday** (X).
At selected cinemas: THE AGONY AND THE ECSTASY (U).

## ABC RELEASE NORTH

*Until Sat:* BOEING-BOEING (A).



**Peter Cushing recoils in horror at a gruesome sight on the "Island of Terror."**

*From Sun:* ISLAND OF TERROR (X). Horror science-fiction which quite excels itself in nastiness, all about creeping masses which suck the victims' bodies dry of bone. It takes place on an island off the Irish coast, where scientists are experimenting with a cure for cancer. Good atmosphere from master horror director Terence Fisher. (Peter Cushing, Edward Judd, Carole Gray, Niall McGinnis. Col. 89 min). With: **Run With The Wind** (X).

## ABC RELEASE SOUTH

*Until Sat:* INSIDE DAISY CLOVER (X)

**Dany Saval is one of three girls betrothed to Tony Curtis in "Boeing-Boeing."**

*From Sun:* BOEING-BOEING (A). Largely tedious adaptation of the stage farce for the screen, directed at helter-skelter pace by John Rich, and with Tony Curtis and Thelma Ritter all but saving the day as the latter-day Casanova and his housekeeper - confidante. Jerry Lewis is much more endearing than usual, but Mr Curtis' three fiancees are all astoundingly dull. (Dany Saval, Suzanna Leigh, Christiane Schmidtmer. Col. 102 min). With: **Johnny Reno** (A).

## ADVENTURE

1 **The Deadly Companions** (A). Brian Keith, Maureen O'Hara. Until Sat: Praed Street Classic. With: Pretty Boy Floyd (A). From Mon: Notting Hill Imperial Playhouse. With: 24 Hours to Kill (A)
2 **Hercules Against the Moon Men** (U). Alan Steel. Until Sat: Stepney Odeon. With: Blood River (U)
3 **The Magnificent Adventurer** (A). Brett Halsey, Claudia Mori. Until Sat: Brixton Classic. With: Seven Daring Girls (A)
4 **Sandokan the Great** (U). Steve Reeves. Until Sat: St Pancras Tolmer. With: Ride a Crooked Trail (U). Mon & Tues only: Islington Rex. With: Kissin' Cousins (U)
5 **The Snows of Kilimanjaro** (A). Gregory Peck, Ava Gardner. Until Sat: Waterloo Station Classic
6 **Son of Captain Blood** (U). Sean Flynn, Ann Todd. Until Sat: Notting Hill Imperial Playhouse. With: Man from Galveston (U)
7 **Sword of the Conqueror** (A). Jack Palance, Eleanora Rossi Drago. Until Sat: Camberwell Grand. With: Johnny Cool (A)

## COMEDIES

8 **The Patsy** (U). Jerry Lewis, Peter Lorre. From Mon: Victoria Biograph. With: Robinson Crusoe on Mars (U)
9 **World of Henry Orient** (U). Peter Sellers, Paula Prentiss. From Sun: Waterloo Station Classic

## DRAMA

10 **Across the Bridge** (A). Rod Steiger, Marla Landi. Fri only: Notting Hill Classic. 11.15 pm
11 **Black Orpheus** (A). Breno Mello, Marpessa Dawn. Until Sat: Stockwell Classic. With: Mondo Cane (X)
12 **Casanova 70** (X). Marcello Mastroianni, Virna Lisi. Until Sat: Notting Hill Gaumont. From Sun: The Agony and the Ecstasy (U)
13 **Desirée** (A). Marlon Brando, Jean Simmons. From Sun: Notting Hill Classic
14 **De L'Amour** (X). Elsa Martinelli, Anna Karina. Oxford Street Cinephone
15 **The Devil at 4 O'clock** (A). Frank Sinatra, Spencer Tracy. Fri only: Baker Street Classic. 11.15 pm
16 **La Dolce Vita** (X). Marcello Mastroianni, Anita Ekberg. From Mon: Hampstead Everyman. With: Le Cadeau (U)
17 **High Bright Sun** (A). Dirk Bogarde, Susan Strasberg. From Mon: St Pancras Tolmer. With: Downfall (A)
18 **The Mind Benders** (X). Mary Ure, Dirk Bogarde From Sun: Victoria Cameo
19 **The Party's Over** (X). Oliver Reed, Louise Sorel. Until Sat: Brixton Granada. With: Evil Force (X). Not Sat: Wrestling
20 **Phaedra** (X). Melina Mercouri, Anthony Perkins. Until Sat: Baker Street Classic. Late Show Sat: 11.15 pm
21 **Plein Soleil** (A). Alain Delon, Marie Laforet. Until Sat: Notting Hill Classic. Late Show Sat: 11.15 pm
22 **Rebecca** (A). Laurence Olivier, Joan Fontaine. From Sun: Hampstead Classic. With: Escape to Happiness (A)
23 **Secrets of a Windmill Girl** (X). April Wilding, Pauline Collins. From Sun: Chelsea Essoldo. From Mon: Camberwell Grand. With: Mission Bloody Mary (X)
24 **Song Without End** (U). Dirk Bogarde, Capucine. Until Sat: Victoria Cameo
25 **La Strada** (A). Giulietta Masina, Anthony Quinn. Until Sun: Hampstead Everyman. With: Araby (U)
26 **Term of Trial** (X) Laurence Olivier, Simone Signoret. Until Sat: Chelsea Classic. Late Show Sat: 11.15 pm
27 **Trials of Oscar Wilde** (X). Peter Finch, Yvonne Mitchell. Until Sat: Piccadilly Circus Classic
28 **Walk on the Wild Side** (X). Laurence Harvey, Jane Fonda. From Sun: Baker Street Classic

## MUSICALS

29 **Girl Happy** (U). Elvis Presley. Wed & Th only: Islington Rex. With: Gladiators Seven (U)
30 **Harem Holiday** (U). Elvis Presley. Until Sat: Islington Rex. With: Spartan Gladiators (U)
31 **Kissin' Cousins** (U). Elvis Presley. Mon & Tues only: Islington Rex. With: Sandokan the Great (U)
32 **Robin and the Seven Hoods** (U). Frank Sinatra, Dean Martin. From Sun: Brixton Classic. With: The Fast Ones (A)
33 **Roustabout** (U). Elvis Presley. From Mon: Stepney Essoldo. With: Crack in the World (U)
34 **West Side Story** (A). Richard Beymer, Natalie Wood. Until Sat: Wandsworth Road Granada. From Sun: Boeing-Boeing (A). With: Johnny Reno (A). Not Mon or Wed: Bingo

## THRILLERS

35 **Dr No** (A). Sean Connery, Ursula Andress. Until Sat: Hampstead Classic, Hackney Essoldo. With: From Russia with Love (A)
36 **Notorious** (A). Ingrid Bergman, Cary Grant. From Sun: Chelsea Classic
37 **Pretty Boy Floyd** (A). John Ericson, Joan Harvey. Until Sat: Praed Street Classic. With: The Deadly Companions (A)
38 **To Trap a Spy** (A). Robert Vaughn, David McCallum. Until Sat: Islington Odeon. With: Spy with My Face (A). From Sun: Weekend at Dunkirk (A). With: The Horror of it All (A)

## WAR

39 **The Long, the Short and the Tall** (X). Laurence Harvey. Richard Harris. From Mon: Brixton Granada. With: House of Wax (X)
40 **The Secret Invasion** (A). Stewart Granger, Raf Vallone. Until Sat: Dalston Classic. With: Belle Starr (A)
41 **To Hell and Back** (A). Audie Murphy, Jack Kelly. From Sun: Dalston Classic. With: The Young Racers (A)
42 **The War Game** (X). Until Sat: Chelsea Essoldo. With: Four in the Morning (X). Westbourne Grove International Film Theatre

## WESTERNS

43 **Destry** (A). Audie Murphy, Mari Blanchard. From Sun: Stockwell Classic. With: The Secret Invasion (A)
44 **Duel at Silver Creek** (A). Audie Murphy, Faith Domergue. From Sun: Hackney Essoldo. With: East of Java (A)
45 **Last Train from Gun Hill** (A). Kirk Douglas, Anthony Quinn. Until Sat: Victoria Biograph. With: A House is not a Home (X)
46 **Lonely are the Brave** (A). Kirk Douglas, Gena Rowlands. From Sun: Praed Street Classic. With: What a Crazy World (A)
47 **Sergeants Three** (U). Frank Sinatra, Dean Martin. Until Sat: Stepney Essoldo. With: Road to Hong Kong (U)
48 **Two Rode Together** (A). James Stewart, Richard Widmark. From Sun: Piccadilly Circus Classic

## PRE-RELEASE

49 **Around the World Under the Sea** (U). Lloyd Bridges, David McCallum. From Sun: Edgware Road ABC, Fulham Road ABC. With: Captain Sinbad (U)
50 **Island of Terror** (X). Peter Cushing, Edward Judd. Until Sat: Edgware Road ABC, Fulham Road ABC. With: Run with the Wind (X)

# GALLERIES

*FIRST FIVE: 1 Victor Pasmore (New London). 2 Aubrey Beardsley (V & A). 3 Klee and Nolde (Marlborough Fine Art). 4 Icons (Temple). 5 Duchamp (Tate).*

One of the occupational hazards of a critic trying to keep his eye on everything is being suddenly asked "What's on?" One is taken aback not so much by the nerve of someone who conspicuously hasn't thought it worth while to buy the paper or magazine one writes in, and which presumably contains the information requested, but by the difficulty of answering out of written context. On the page, selected information is lined up and defined easily, but in a way that the human memory is seldom capable of retaining.

But, in any case, one suspects that the question is more of a challenge than a request.

There will be some artists working away obsessively, with originality and possibly with a degree of genius. Whether, at the time the question is asked, this work is visible in a gallery, or the nature of the genius is recognised or recognisable, is a much more haphazard affair. The critic can only point and enthuse about what can be seen.

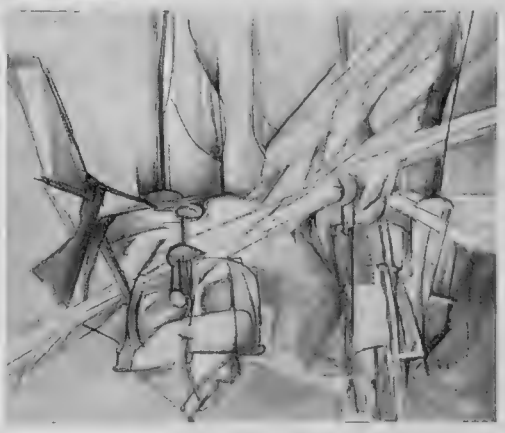
Then there will be a much larger number of artists working away busily, and with equal sincerity, but in a different manner, more improvisatory, more impulsive, combing, out of the general complex of current aesthetics, their own threads of meaning and expression. They are bound to simplify what yesterday or the day before was richly involved. At best they achieve personal statement, at worst they merely put personal inflections on taste fetishes. This area of activity is the largest, larger I believe in my optimism than the remaining area occupied by the deluded and the deluding.

**The main exhibition rooms of the National Gallery will remain open late, until 9 pm on Tuesdays and Thursdays, until 29 September.**

The middle ground then, the production area of most of what we see on gallery walls, is the visible area of the art scene. During the last few years the obsessive area of art has produced dramatically contrasting imagery and substance – in popular terms as antagonistic as "pop" and "op." What the public can now see, and seems to be enjoying – is the middle area industriously working out and distributing these dramatic events in more easily digestible instalments.

This, then, is "what is on." What is happening at the heart of things may be something quite different, too diffuse to pin-point.

**keith sutton**



*Left: Study for "The King and Queen Surrounded by Swift Nudes," 1912, by Marcel Duchamp at the Tate Gallery, in Millbank. Right: "Juno Discovering Jupiter and Niobe" by Pietro Testa from an exhibition of Italian art at the Heim Gallery, in Jermyn Street.*

## OPENING

**AGNEW,** 43 Old Bond Street, W1. MAY 6176. French and English drawings of the 19th and 20th centuries. 16 June-16 July. M-F 9.30-5.30, Sat 9.30-1

**COLNAGHI,** 14 Old Bond Street, W1. HYD 1943. Old Master Drawings from the National Gallery of Scotland. Loan exhibition, proceeds from the sale of illustrated catalogue 10s to the National Arts Collection Fund. 21 June-8 July. M-F 10-5.30

**FRANK DOBSON** (1888-1963). Arts Council, 4 St James's Square, SW1. WHI 9737. Memorial Exhibition of sculpture and drawings. 22 June-23 July. M-Sat 10-6, T & Th 10-8. Adm 2s

**E R NELE.** Hamilton, 8 St George Street, W1. HYD 3196. Bronze sculptures, collages and also jewellery. 21 June-9 July. M-F 10-6, Sat 10-1

**LUCIE RIE,** Berkeley, 20 Davies Street, W1. MAY 2450. Porcelain and stoneware. 16 June-9 July. M-F 10-5.30, Sat 10-1

**REDFERN,** 20 Cork Street, W1. REG 1732. Summer Show. 23 June-30 Sept. M-F 10-6, Sat 10-1

**GUNTHER UECKER,** McRobert & Tunnard, 34 Curzon Street, W1. GRO 3811. Abstract nail paintings. 23 June-23 July. M-F 10-5.30, Sat 10-1

**WHITECHAPEL GALLERY,** High Street, E1. BIS 1492. New Generation, Brian Robertson's selection of 13 young artists: Roger Barnard, Douglas Binder, Roger Brace, John Carter, Colin Cina, Roger Cook, Mario Dubsky, Eric Gadsby, Knighton Hosking, Justin Knowles, Marc Lancaster, Francis Morland and Victor Newsome. 22 June-31 July. T-Sat 11-6, Sun 2-6

**GUSTAVE CAILLEBOTT.** Wildenstein, 147 New Bond Street, W1. MAY 0602. Loan exhibition in aid of the Hertford British Hospital in Paris. 15 June-16 July. M-F 10-5.30, Sat 10-1

## CURRENT

**AUBREY BEARDSLEY.** Victoria & Albert Museum, Kensington, SW7. KEN 6371. Drawings, lithographs, documents. Until 18 Sep. Daily 10-6, Sun 2.30-6

**BRITISH MUSEUM,** Great Russell Street, WC1. MUS 1555. A further selection of Masterpieces from the Print Room: New Guinea; the Sepik Headwaters 1963-4: Far Eastern Screen Painting: Swedish Gold. Until 26 June. Daily 10-5, Sun 2.30-6

**ROGER COOK.** Rowan, 25a Lowndes Street, SW1. BEL 3490. Second solo exhibition, recent paintings, acrylic on canvas, kapok padding. Until 23 June. M-F 10-6, Sat 10-1

**ANTHONY D'OFFAY.** 8 Vigo Street, W1. REG 5568. The English Friends of Paul Gauguin. Until 2 July. M-F 10-6, Sat 10-1

**MARCEL DUCHAMP.** Tate Gallery, Millbank, SW1. TAT 4444. First fully comprehensive retrospective exhibition. Until 31 July. M-Sat 10-6, T & Th 10-8, Sun 2-6. Adm 5s

**GERHARD VON GRAEVENITZ.** Signals London, 39 Wigmore Street, W1. WEL 8044. Kinetic works, in darkened gallery. Until 30 July. M-F 10-6, Sat 10-1

**HEIM GALLERY.** 59 Jermyn Street, W1. HYD 0688. Italian paintings and sculpture of the 17th and 18th Centuries. Until 31 August. M-F 10-5, Sat 10-1

**BARBARA HEPWORTH.** Gimpels Fils, 50 South Molton Street, W1. MAY 3720. Recent sculptures and drawings, work in bronze and slate. Until July. M-F 10-5.45, Sat 10-1

**PAUL KLEE AND EMIL NOLDE.** Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Paintings and watercolours. Until 16 July. M-F 10-5, Sat 10-12

**PAUL KLEE.** Brook Stree[t] 24 Brook Street, W1. HYD 1550. [D]awings and watercolours. Until Sep. M-F 10-6, Sat 10-1

**VICTOR PASMORE.** Marlbo[rough] New London, 17/18 Old [Bond] Street, W1. MAY 5161. Recent [re]lief constructions. Also four [la]rge works by Gottlieb. Until 1 [Ju]ly. M-F 10-5, Sat 10-12

**PERMEKE.** Crane Kalma[n] 178 Brompton Road, SW3. KNI[ghtsbridge] 5666. About 30 oil paintings fro[m] the 20s and 30s, landscapes, seas[capes] and portraits. Until 31 July [10]-F 10-7, Sat 10-4

**SAURA.** ICA, 17-18 Dover [Stre]et, W1. GRO 6186. Paintings, co[llages] and drawings by leading Sp[anish] contemporary artist. Until [31] July. M-F 10-6, Sat 10-1

**PETER SNOW.** Piccadilly [Gal]lery, 16a Cork Street, W1. MAY 2875. [Re]cent paintings. Until 2 July. M-F [10]-6, Sat 10-1

**TEMPLE GALLERY.** 4 Yeo[mans] Row, Brompton Road, SW3. [KEN] 6622. Icons: new exhibition in[clud]ing items from Balkan v[ill]ages. Open through June and early [Ju]ly. M-F 10-6, Sat 10-1

**ARTHUR TOOTH.** 31 [Cork] Street, W1. GRO 6741. "P[ost-Im]pressionnisme," including paintin[gs] by Seurat, Signac, Vuillard, Sc[hof]fenecker and Pissaro. Until 25 [J]une. M-F 9.30-6, Sat 9.30-1

## SALEROOMS

**FRI 17 JUNE**
Important English Pictures at Christie's. 11 am

**MON 20 JUNE**
Portrait miniatures, snuff boxes, objects of vertu and works of art by Carl Faberge at Sotheby's. 11 am

**TUES 21 JUNE**
Collection of highly important English porcelain at Sotheby's. 11 am. Beautiful Chelsea and Worcester porcelain of the First Period
Fine miniatures, gold boxes, works by Carl Faberge and objects of art and vertu, at Christie's. 11 am

**WED 22 JUNE**
Impressionist and Modern paintings, drawings and sculpture at Sotheby's. 11 am, including important works by Monet, Picasso and others

**THURS 23 JUNE**
Charity Sale for ICA at Soth[eby]'s, 9 pm. This should be a spl[en]did sale, featuring works by B[a]con, Braque, Butler, Dubuffet, Duchamp, Giacometti, Hepworth, Hockney, Klee, Matisse, Moore, Nicolson, Picasso, Piper, Sutherland and others

**THURSDAY 30 JUNE**
Violins and other musical instruments. Phillips, Son and Neale Ltd. 11 am

**ADDRESSES AND VIEWING DAYS**

**Christie, Manson and Woods, Ltd,** 8 King Street, SW1 (TRA 9060) – three days before sale

**Sotheby & Co,** 34 New Bond Street, W1 (HYD 7242) – four days before sale

**Phillips, Son and Neale Ltd,** 7 Blenheim Street, W1 (GRO 8541) – two days before sale

# MUSIC

For years the Proms have provided the best musical value in London, and probably anywhere. Where else can you hear an internationally-cast opera, or the Britten *War Requiem*, for 15s top, or 2s 6d at Promenade season-ticket prices? This year the feast looks like being richer than ever. Besides 11 of our own orchestras, there will be a visit from the Moscow Radio Orchestra, bringing a new Shostakovich work. Nearly half the 25 conductors are foreign guests; they include Stokowski, Pierre Boulez, and the Russian, Rozhdestvensky. There's the last two acts of *Parsifal* from Covent Garden, the first half of *The Trojans*, and rarities like Delius's *Mass of Life* and an eight-part Mass by Cavalli, a Monteverdi pupil. There are first British performances of composers almost unknown here, like Charles Ives and Edgar Varese. Mr William Glock, who as BBC Controller of Music has been Proms supremo for the past seven years, is not exaggerating when he says they are now "a big festival."

**Sir Malcolm Sargent will conduct his 500th Prom on 23 July.**

Planning each year's marathon, 50 concerts and 88 hours of music, is an act of faith, sweat, and compromise. You'll never please everyone. Doubtless entrenched Prommers will regard the omission of Beethoven Nos 1 and 2 as another step down the slippery slope. Mr Glock defends his progressive policy with conviction. "We are not ruining the 'tradition,'" he says. "We are renewing it. The Prom audiences of today are far more sophisticated. They like it this way."

Filming an opera starts with a decision on how broadly to employ the all-powerful camera. The producer can go "straight" – even, like Dr Paul Czinner, shooting a stage performance – or he can deck out the score with varying degrees of fancy. Lovers of *La Bohème* will be relieved to learn that Zeffirelli steers close to the first course in his version, just released here (Festival Hall, July 20 and September 23). First and last acts remain soberly within the garret walls – no shots peeping round the door. The café scene is a striking blend of colour and firm singing by the La Scala chorus. The only major change is having the Bohemians dine indoors. Musically the performance is strong, except when von Karajan succumbs to a weakness for drawn-out tempi or over-brittle playing.

**richard last**

*FIRST FIVE: 1 New Philharmonia, Festival Hall (Thurs). 2 Victoria de los Angeles, Festival Hall (Sun). 3 Isaac Stern, American Embassy (Mon). 4 Don Carlos, Covent Garden (Thurs, Tues). 5 La Fille du Régiment, Covent Garden (Fri).*

## CONCERTS

**ROYAL FESTIVAL HALL**, South Bank, SE1 (WAT 3191). Th 16 June: New Philharmonia Orchestra, Wandsworth School Boys Choir. Conductor: Rafael Frühbeck de Burgos. Soloists: Lucia Popp, soprano; Kenneth MacDonald, tenor; John Hauxvell, baritone. 8.0
Sat 18 June: BBC International Festival of Light Music. BBC Concert Orchestra, Ambrosian Singers. Conductors: Vilem Tausky, Kenneth Alwyn. Soloists: Marni Nixon, soprano; Marjorie Thomas, contralto; Charles Craig, tenor; Yves Bisson, baritone; Douglas Gamley, piano. 7.30
Sun 19 June: London Symphony Orchestra. Conductor and solo violinist: Isaac Stern. Soloists: Walter Trampler, viola; Nelson Cooke, cello; Roger Lord, oboe; Roger Birnstingl, bassoon. 7.30
T 21 June: New Philharmonia Orchestra. Conductor: Wolfgang Sawallisch. 8.0
W 22 June: London Mozart Players. Conductor: Harry Blech. Soloists: Nina Milkina, piano; Marisa Robles, harp; Christopher Hyde-Smith, flute. 8.0

**ROYAL ALBERT HALL**, Kensington Gore, SW7 (KEN 8212). Sun 19 June: Royal Philharmonic Orchestra, Band of the Coldstream Guards. Conductor: Fistoulari. Soloists: Eszter Boda, Shura Cherkassky. 7.30

## BALLET

**ROYAL OPERA HOUSE**, Covent Garden, WC2 (COV 1066). Sat 18 June: The Lady and the Fool, Verdi, and The Two Pigeons, Messager. Conductor: Fry. Principals: Grahame, Wall, Grater, Mosaval, Thorogood. Anderton. 2.15
Sat 18 June: The Lady and the Fool, Verdi, The Rake's Progress, Gordon, Pineapple Poll, Sullivan. Conductor: Lawrence. Principals: Anderton, Wall, Grater, Wells, Farley. 7.30
M 20 June: Giselle. Conductor: Lawrence. Principals: Nerina, Wall. 7.30
W 22 June: The Lady and the Fool, Verdi/Cranko, The Rake's Progress, Gordon/de Valois, Pineapple Poll, Sullivan/Cranko. Conductor: Fry. Principals: Beriosova, Hynd, Grahame, Last. 7.30

**COMMONWEALTH INSTITUTE THEATRE**, High Street, Kensington, W8 (WES 1852). Sun 19 June: Classical Dance Group. 7.15

## OPERA

**ROYAL OPERA HOUSE**, Covent Garden, WC2 (COV 1066). Th 16 & T 21 June: Don Carlos, Verdi (in Italian). Conductor: Downes. Principals: Jones, Christoff. 7.0
F 17 June: La Fille du Régiment, Donizetti (in French). Conductor: Bonynge. Principals: Sutherland, Pavorotti. 7.30

**GLYNDEBOURNE FESTIVAL OPERA**, Lewes, Sussex (Ringmer 411). Th 16 & M 20 June: Werther, Massenet. Conductor: Cillario. 5.50. Sat 18 & T 21 June: Dido & Aeneas, Purcell and L'Heure Espagnole, Ravel. Conductor: Pritchard. 6.5. Sun 19 & W 22 June: Die Zauberflöte, Mozart. Conductor: Gierster. Sun: 4.30. W: 5.20

## RECITALS

**ROYAL FESTIVAL HALL**, South Bank, SE1 (WAT 3191). Sun 19 June: Victoria de los Angeles, soprano. 3.0

**WIGMORE HALL**, Wigmore Street, W1 (WEL 2141). Th 16 June: New York Chamber Soloists with Charles Bressler, tenor. 7.30.
F 17 June: Patricia Brinton, soprano, Christian Ivaldi, piano. 7.30
T 21 June: Albert Fuller, harpsichord. 7.30
W 22 June: Allegri String Quartet with Bryan Vickers, piano. 7.30

**VICTORIA & ALBERT MUSEUM**, South Kensington SW7 (KEN 6371). Sun 19 June: Bernard Walton, clarinet; Hugh Bean, violin; Eileen Croxford, cello; David Parkhouse, piano. 7.30

**AUSTRALIA HOUSE**, The Strand, WC2 (TEM 2435). Th 16 June: John Cameron, baritone; Julian Hannell, piano. 8.0

# BALLET

Whereas, in the modern sense, Western classical ballet is only 250 years old, the few surviving classical dance styles of India reach back at least 2,500 years, and one or two perhaps 5,000 years. Yet, despite this unchallenged tradition, we once imagined India to possess just four classical styles: *Manipuri*, *Kathak*, *Bharata Natyam* and *Kathakali*. During the last 20 years or so, however, three other styles have emerged to prove us wrong: *Mohini Attam* in Kerala, *Kuchipudi* in Andhra and *Odissi* in Orissa.

Now yet another "discovery" has been made, in the form of the sacred *Satriya Nritya* of Assam. This was performed for the first time in London last Saturday at the Commonwealth Institute, when the unrivalled Ritha Devi included it in her recital of classical dances of the Hindu temples. As an example of this style, Miss Devi chose the *Sutradhari Nritya*, which is fairly typical of the Indian classical dance-drama, and very moving.

The really great Indian dancers can be counted on six fingers: Ram Gopal, Rabindranath Tagore (Devi's great-grand-uncle), Menaka, Uday Shankar, Krishna Kutty – and Ritha Devi, who stands alone with her unique versatility. In this, her third visit to London, Miss Devi explored the whole range of India's fascinating dance styles, one moment deeply religious, the next joyous and happy, reflecting in movement the warmth and sunshine of their origin.

Those who saw Ritha Devi were also profoundly touched by the pathos she can evoke on the one hand, and the arresting sense of wit and comedy on the other. This was, indeed, a performance for the addict.

**ian woodward**

# RECORDS

One of the most interesting records of 1966 is **Dr Faustus**. The reason: it is performed by Richard Burton and members of the Oxford University Dramatic Society. The recording was taken from an excellent production of Christopher Marlowe's basically tragic play, which contains many elements, such as farce, pantomime, terror and comedy, all brilliantly and excitingly woven into a continuously stimulating experience for the audience. Burton is always a pleasure to listen to and his exceptional diction is up to his usual high standard. Kenneth Victor Jones's music is most original and beautifully executed on the organ and trumpet

**Got My Mojo Working** – a new LP on Verve this month – will please all Jimmy Smith fans. There are many familiar hits from this year and last given the Smith treatment on organ, such as *1-2-3*, *Satisfaction* and *High-heel Sneakers* – all just as exciting as the originals. Jimmy's version of the title song marks his vocal début on record – and what a pleasant surprise as he sings this uncomplex blues number with a certain rough-edged quality which is very easy on the ear

A very special album, just released, marks Chér's solo début and is called **The Sonny Side of Chér**. Her completely individual style shines through, generating her powerful, but effortless magic as much as ever. *Bang Bang* is followed up by several other highly original arrangements of such numbers as Dylan's *Like A Rolling Stone*. But *The Girl From Ipanema* is not particularly suited to Chér's style. The feeling injected into the Charles Aznavour composition *A Young Girl*, on the other hand, is quite overwhelming, and emotionally disturbing

The second volume of **Motown Magic** contains 16 outstanding hits from Stevie Wonder, The Supremes, Marvin Gaye and a host of other great stars. Stevie Wonder sings *Uptight* which is terrific. His material is so professional in arrangement and production. Altogether, an electric LP with lots of very powerful sounds

Engraved on wax – the dazzling talent of Dora Bryan in **Hello Dolly!** – that fabulous musical hit. The title song is by no means the only song – there are many, many sensational numbers such as *So Long Dearie*, the wonderful ballad *It Only Takes A Moment*, the hysterical *Motherhood March* and *Put On Your Sunday Clothes* – all extremely powerful in their own right. Julie Dawn and Mike Bretton do a tremendous job on *It Only Takes A Moment*

**diana jervis-read**

fanny's bistro
51 Maddox Street, W.1
DANCING TO DISCOTHEQUE
Dinner, Supper or Breakfast
Drinks at Pub Prices
No Parking Problems
OPEN 7.30 - 3 a.m.
BOOKINGS MAY 6214

VALENCIA
SPANISH RESTAURANT
Empress approach Lillie Rd. S.W.6.
FUL: 0039
Dinner 7-11.30 Including Sundays

LA BUCA DI BACCO
1 SYDNEY ST. SW3
FLA 8962 FLA 3301
Open Daily Till 1.30 am. Sundays Till 12

THE ALCOVE
RESTAURANT WES 1443
and Lounge Bar
Closed Sundays Parties up to 30
17, Kensington High Street
(opposite Royal Garden Hotel)

長洲飯店 CHEUNG CHOW
Chinese Restaurant
186a/b BROADHURST GDNS
WEST HAMPSTEAD
MAI 7548 Fully Licensed
Open daily noon till 11.30

Quaglino's
Luncheon and dinner
Dancing to three bands till 1.30 a.m.
(cabaret 11.45 p.m.)
Open Sunday Car Park
Bury Street
St. James's S.W.1
Tel: WHI 6767

# GOOD EATING

"Darling mother, I never realised before now what a traditional town London really is. I mean we have the Olde Griddle Grill back home in Moscow, Idaho and all. But in London, England, food really tastes like it was cooked on the original griddle. From the restaurants Cousin Arthur took me to this week you'd think the whole place was one great antique kitchen where the English sat around and ate. Only thing is, we didn't actually see any English in these restaurants.

"I mean, at the Elizabethan Rooms in the Gore Hotel there were four South Africans and 12 Americans supping on roast swan and quaffing fine old mead. And when we went to the Charge of the Light Brigade, which is full of authentic replicas from the Crimean War and even has uniformed waiters in shakos, all the customers except for us were Australians.

"But I think this is OK. You know how in New York you really have to fight for culture? Like taking axes to the old Met when it closed because every hunk of masonry is traditional? The English have history and tradition and culture even when they eat. Cousin Arthur puts it stronger. He says, *especially* when they eat.

**Integrated?**

"There's a red plush place called Rule's – it's integrated, I guess, because there are coloured boys as decorations in the corners – that has old theatrical prints all round the walls. And in the City of London itself there's a real antique joint called George & Vulture which is simply smothered in Charles Dickens.

"Well, Cousin Arthur seemed to like George & Vulture, although I've never sat in a more uncomfortable restaurant in my life. But I still don't understand him, because when we went to another Dickens restaurant called Our Mutual Friend he said it wasn't authentic, just because the tables were new and there wasn't an open grill to roast your head off. But I don't see why it's not authentic, because it's in a real nice hostelry (that's the traditional word) where Dickens himself may even have drunk. And quite apart from the very cultured title, the restaurant has a whole list of drinks, all with literary connections.

"I could have drunk like every character in Dickens almost, if I'd wanted: gin like Nancy in *Oliver Twist*; claret like Sydney Carton in *Tale Of Two Cities*; white Burgundy like Mr and Mrs Veneering in *Our Mutual Friend*; Madeira like Captain Cuttle in *Dombey And Son*. Cousin Arthur tried very hard to think of a Dickens character that was fond of dry martinis, but in the end he thought maybe it wasn't a traditional drink after all. I had to contradict him there. Didn't you tell me that Great Uncle Charlie always drank dry martinis?

"In fact the more I see of Cousin Arthur, the more I reckon he just has no idea at all. I mean, he goes mad for a place that doesn't even serve coffee, like Sweetings which is right in the City, and then he pokes fun at Charge of the Light Brigade because they put sawdust on the floor.

And it's not as though Sweetings was such a great discovery. All right, so it's 100 years old. I should think so. It's hard enough for a girl's sit-upon to be 200 years old.

"And they make no effort to decorate the place. Not like the Templars Grill at the Waldorf Hotel (no, mother, it isn't like the New York Waldorf) where they put old street scenes on practically every bit of wall you can see.

**Genuine Roman**

"And then, just to show you how authentic and old London is, there's a marvy place with a Latin name, would you believe that? Villa dei Cesari, or something, and the menu is all in Latin, too, with genuine Roman dishes, spaghetti and saltimbocca and zabaglione and all. I know they're genuine Roman because that's what we had in Rome last year. They've even got a bandleader called Brutus.

"But Cousin Arthur is so awful. He asked one of the cutest waiters you ever saw, in a cute little toga, where the vomitarium was, and could he have a tickling feather after the minestrone? If that's how cynical the English are about 2,000 years of culture, I'm not surprised they lost that old Empire of theirs.

"Your loving daughter, Betsy Mae."

**Toga-clad waiters and a menu in Latin are all part of the scene at the Villa Dei Cesari, in Grosvenor Road. One of its proprietors is Otello Scipioni, an early pace-setter in the trattoria field with his Trat 'Otello.**

**American taste**

Time was, American tourists in London askin taxi drivers "Take me to the Beefeaters," ended at Bloom's kosher rest urant (photographs of the T er of London's guardians stil decorate that establishment's walls). Now, of course, they a make beelines for the George Vulture – and one must a plaud their good taste.

This is in the very h art of the City, by a straggli lane called St Michael's All that runs between Cornh and Lombard Street. Ver City things are all about it, ch as the Hongkong and Sh nghai Banking Corporation d the London General Ship wners' Society. The first ondon Coffee House, Pasqua osée's Head, stood near by in 1652.

The George & Vultur itself has been on the spo since 1175 (when it was cal d the George), it was burnt down in the Great Fire, and ebuilt between 1667 and 1672. Chaucer's father was a licens d victualler near by. John S elton, Henry VII's Poet La reate, wrote a verse about the place. Steele, Addison, Swift and Defoe ate there. John Wilkes's Hell-Fire Club met there – and, as the Dickens pri ts all about the walls suggest, Mr Pickwick himself used to live there.

A pair of chefs, obviously immune to heat, grill chops and steaks on open coke grills. They are surely the fines Cockney monuments in town at this time. The other day I heard one call out to a munificent favourite customer, "Gawd Bless You, Sir."

**arthur pottersman**

# AROUND TOWN

**VILLA DEI CESARI,** 135 Grosvenor Road, SW1 (VIC 9872, TAT 7453). Open from Tuesday to Sunday, dinner only from 7.30 pm to 2.30 am (last orders 1.30 am), with dance music provided by the Five Il' Brutus. Expensive (for Italian food) and all in Latin. Affumicatus parmensi et melone is parma ham and melon (12s 6d); Minestronis legionarum is vegetable soup (5s 6d); Spaghetum is spaghetti, which they do various tasty ways (7s 6d); Vitellius catapultatis is saltimbocca (13s 6d); and then of course there is agnus, or you may prefer porcelinorum lateorum. Sweets include soufflé senatoriale, and that well-known antique favourite, zabaglione caesarum (7s). Carafe wine from 19s 6d to 23s 6d. Bill for two: £5-6. CREDIT CARDS: Diners, American Express

**THE ELIZABETHAN ROOMS,** Gore Hotel, 190 Queen's Gate, SW7 (KNI 6616). Every day, dinner only, from 7.30 to midnight – last orders 9.30 pm. There are three dining-rooms here: the Elizabethan Room itself, the Star Chamber, and "Backstage at the Globe Theatre," which is hailed as an exact replica of Will Shakespeare's famous playhouse on the South Bank. Comely wenches in Tudor dress wait upon the tables and assist the minstrels as they play for you. The food and drink they serve is taken from 400-year-old recipes – roast swan, suckling pig, syllabub, mead. All-in charge, including mead and claret is 3 guineas a head, plus 10 per cent. service charge. CREDIT CARDS: Diners, American Express

**CHARGE OF THE LIGHT BRIGADE,** White Lion Yard, 37 Brook Street, W1 (MAY 4505). Monday to Saturday from 12.30 pm to 3 pm and 6.30 pm to midnight (last orders 11 pm). I even found the sawdust slippery here, but the atmosphere is pretty definite: Crimean War, Sousa music, uniformed waiters, and a great scroll-like menu which takes some reading, not to say handling. I can recall tasty and most thirst-provoking herring in sour cream, rather expensive ox-tail stew, steak-and-kidney pudding with admirable filling but less good pastry, excellent trifle, and a thing called almond fritters which should never have been invented. Wines are moderately priced, but an average bill came to about £4 5s (for two), on top of which was added a 12½ per cent. service charge. CREDIT CARDS: Diners

**FLANAGAN'S,** 100 Baker Street, W1 (WEL 0287). Every day from 12 noon to 3 pm and 6 pm to midnight. More comely wenches, this time in Victorian costume. The food, too, is Victorian in guise, and includes "curried prawns (from an age-old recipe) – as eaten by W G Grace before his memorable innings at Canterbury in 1876, when he scored 344." No information as to prices received from this restaurant, but it seems likely that you'll pay around 30s a head. CREDIT CARDS: Diners, American Express

**GEORGE & VULTURE,** George Yard, Lombard Street, EC3 (MAN 9710). Monday to Friday, lunch only from 12 noon to 3 pm, and no reservations are accepted for after 12.30 pm. Lots of City business chaps come here for a rapid and first-rate steak. Soup of the day arrived cooling, despite frenzied service, and it was leek and potato soup too (2s), ah me! Buckling (3s) and smoked salmon (8s) are very pleasant. Grills, which you may choose for yourself if you wish, include: large rump (11s 6d), loin, chump and pork chop (7s 6d), cutlets (7s). Vegetables at 1s 6d and 2s include butter beans and braised onions. Wine by the half-carafe 7s 6d. A lovely *genuine* place which seems to have been a favourite of Charles Dickens. Owned now by Trust Houses, who sensibly leave it to its own old devices. Ask taxi drivers to drop you off by St Michael's Alley in Cornhill. Bill for two: around £2 10s. CREDIT CARDS: Diners, American Express

**RULES,** Maiden Lane, WC2 (TEM 5314): Monday to Saturday from 12.15-3 and 6-11.20 (Saturdays, 11) with last orders at 10.30. Enter here and reflect: there'll always be an England. Established in 1798. Whitebait (6s 6d) and Monday's green pea soup (3s) make good starts. The smoked eel (8s 6d) is OK, and so, for them as likes 'em, are the jellied eels (6s 6d). Aforesaid roast beef is 12s 6d; the steak & kidney pie (10s 6d) is justly famous and mighty filling; veal chop *sauté grandemere,* with shallots and things, is another favourite of mine (13s 6d) which needs little to go with it. I cannot recall ever having enjoyed a salad here, for some vinegary reason. The sweets are first rate: fresh pineapple and kirsch (8s); trifle Chantilly (3s 6d); *cassata* (2s 6d). I only wish one didn't have to fight in the winter to find coat-hanging space. Otherwise a lovely place, which ladies usually love and men, too, feel at home in. Bill for two may be as little as 40 or 50 shillings, or as much as £4. CREDIT CARDS: None

**SCOTT'S,** 18-20 Coventry Street, W1 (GER 7175 & 4417). Open every day: from 12.30 pm to 3 pm and 6 pm to 11 pm. Sundays from noon to 2 pm and 7 pm to 10 pm. Eating and drinking has been pursued upon this site since 1658. A smashing place, where everything you can think of is good: smoked eel (7s 6d), oysters 26s and 36s a dozen, special hors d'oeuvres platter (14s 6d). Half-lobster and salad 30s. Smoked haddock Monte Carlo (14s 6d), sole four ways (18s 6d and 19s 6d), plaice 12s 6d and 9s 6d, whole or fillets. Meat dishes include steaks at 16s and a whopping great carpet-bag steak (25s). Wine: first-class stuff at 20s the carafe. Probably nearer £6 than £5 for two. CREDIT CARDS: Diners, American Express

**SWEETINGS,** 39 Queen Victoria Street, EC4 (CIT 3062). Open Monday to Friday for lunches only, 11.30 am to 3.30 pm. The Bill of Fare at this workmanlike (or at any rate stockbrokerlike) place includes: Scotch broth (2s 6d), real turtle soup (4s 6d), prawns (six for 9s), and soused herrings (6s). Slightly salty fish pie (9s 6d). Extra large Dover sole (13s 6d), fried, filleted or grilled; grilled mackerel (9s 6d), grilled herrings (6s 6d). Apple pie is good at 3s; also baked jam roll (3s) or a savoury – roes on toast (3s), or the English cheese board (2s). Wine by the glass (help yourself; buckets full on every table) 3s and 4s. No tea, coffee, but what a simple and genuine place! No credit cards either. Bill for two: £2

# TOP TEN

**AU JARDIN DES GOURMETS,** French, 5 Greek Street, W1 (GER 1816). Mon-Sat 12.30-2.30. One of London's more comfortable, and more reliable, French restaurants. The menu changes, sometimes a little and other times a lot, from day to day. Average bill for two £4 10s-£5. Credit cards: Diners, American Express

**BARON OF BEEF,** English, Gutter Lane, Gresham Street, EC2 (MON 6961). Mon-Fri 12-3, 5-9.30 (last orders, but licensed to 11). Average bill for two £5 plus. Smack in the middle of the City. Sundries include pickled walnuts. No credit cards, but private accounts arranged

**BENTLEY'S,** English (fish only), 11-15 Swallow Street, W1 (REG 6210). Mon-Sat 11.30-3, 5.30-11 (Sat 10.30). Last orders 10.45 (Sat 10.15). Their pride is the oyster section – they have their own beds, uniquely, I believe, near Colchester. Average bill for two £4 10s-£5. Credit cards: Diners, American Express

**BLOOMS,** Kosher, 90 Whitechapel High Street, E1 (BIS 6001), and Golders Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-10 pm, Fri 11 am-3 pm, Sun 11 am-11.30 pm. Only the Whitechapel place accepts reservations, which are advisable on Sundays. Average bill for two 35s. No credit cards

**CAPRICE,** French, Arlington Street, W1 (HYD 3183, 5154). Mon-Sat 12.30-3, 6.30 onwards (last orders 11.45). All the food is delicious: principle is – everything a speciality. Duckling, chicken, lamb are all famous. The variety of *bombes* is fabulous. Average £2 10s-£5 10s. Credit cards: Diners, Eurocard

**COLOMBINA D'ORO,** Italian, 61 Dean Street, W1 (REG 4150, 6875). Every day from 12-3 and 6 (Sun 6.30)-11.30. A simple, wonderful place, presided over with benevolence by Signora Ideale Price. Her fish soups and trout are famous. Average bill for two £4. No credit cards

**CRANKS SALAD TABLE,** vegetarian, 22 Carnaby Street, W1 (GER 9431). Mon-Fri 11.30-8.30 (coffee from 10). Austere seating (plain uncushioned wood) to match the food, but friendly girls in blue serve with smiles. Unobtrusive piped classical music. Bill about 13s

**SIMPSONS - IN - THE - STRAND,** English, 100 The Strand, WC2 (TEM 7131). Mon-Sat 12-3, 6.10. Booking essential, especially for lunch. Menu still has a characteristically 1928-style cartoon on the back. No lady may interrupt the gentlemen lunching downstairs (except on Saturdays). Average bill for two £3 10s. Credit cards: Eurocard

**WHITE TOWER,** Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3, 6.45-10.30. Diplomats, writers, film people love it. Warm and efficient service. Average bill for two £5-£6. Credit cards: Diners, American Express

**YOUNG'S CHINESE RESTAURANT,** 13-15 West Street, WC2 (TEM 2322). Open daily 12 noon-12 midnight. Typical main dish, Chinese savoury pastries, two portions 10s-12s. China tea 1s a pot (for one). Dinner-dancing upstairs (no trousers for ladies last time I was there). Credit cards: Diners, American Express


Europe's most luxurious Restaurant and Night Club

Rico Dajou's

Le Prince Club in the ♥ of Mayfair

Bar Lounge
6.30 pm–3.30 am.
Restaurant—
Dinners and Suppers
by Candlelight
8 pm–4 am
45 shillings includes
Dinner à la Carte—
no cover charge.
Dancing to Grisha Farfel,
His Trumpet and Orchestra
and Lord Kitchener and
his Calypso Band.
Night Club—Super Floor
Show nightly at Midnight
with cast of 25 Artistes
*Open until 4 am*

Mayfair 6354
(10 lines)
14-16 Bruton Place,
Berkeley Square, London, W.1.

GATTOPARDO
29a JAMES STREET, W.1
Tel. WELbeck 4689-4649
Lunch — No minimum charge
Dinner—With dancing to Frank Holder Trio until 3 a.m.

Lorenzo & Mino's
LA DOLCE VITA
10 FRITH STREET, W.1
GERrard 2774
*Dinner—Dancing Nightly until* 1.30 *a.m.* · *Sundays* 12.30 *a.m.*
Diners' and American Express members welcome

Get above the crowd. Wine and dine high above London at the 14th floor ROOF TOP RESTAURANT (open 6.30 till midnight) of the
ST. GEORGE'S HOTEL
LANGHAM PLACE, W.1.
Scintillating views. Superb cuisine.
'Phone: LAN 0111 to book a table.
A TRUST HOUSE HOTEL

OPEN SUNDAY FOR DINNER
CLOSED ALL DAY MONDAY
El Bodegon
9 Park Walk S.W.10 Fla1330

# DAY OUT

## PLACES OF INTEREST

**ADMIRALTY,** Whitehall, SW1. Former administrative and operational centre of the Royal Navy. Dates from 1725. Tube: Strand, Trafalgar Square

**BANK OF ENGLAND,** Threadneedle Street, EC2. Rebuilt on this site by Sir Herbert Baker with Sloane's original external wall preserved. The Government's banker. A military guard has been mounted each night since the Gordon Riots in 1780. Entrance hall open to visitors M-F 10 am-3 pm. Sat: 9 am-12 noon

**BUCKINGHAM PALACE,** SW1. The London home of Her Majesty the Queen. When she is in residence the Royal Standard flies from the mast. The Changing of the Guard takes place daily at 11.30. The Royal Mews is open to the public every Wednesday and Thursday, except during Ascot Week. Admission, from 2 pm-4 pm. Adults 2s 6d, Children 1s. Tube: Green Park, St James's Park, Victoria

**BATTERSEA PARK.** Between Chelsea and Albert Bridges, south of the Thames. Running track, boating lake and tennis courts, pleasure gardens and fun fair, Concert Pavilion, roller rink, miniature railway, etc. Admission to Gardens free. Fun Fair: M-F 2 pm Sats & Suns: 1 pm. Mid-July to end of August daily 1 pm. Through September M-F 2 pm. Sat & Sun: 1 pm. Closes 1st Sun in October. Admission 6d. Nearest railway station: Battersea Park

**BILLINGSGATE FISH MARKET,** Lower Thames Street, EC3, from 17th century has been London's principal fish market. Open 5 am. Tube: Monument

**CENTRAL CRIMINAL COURT,** Old Bailey, EC4. Known as the Old Bailey, it was completed in 1907 on the site of Newgate Prison. Admission to public galleries 10.15 am until the rising of the courts. Tube: St Paul's

**CLEOPATRA'S NEEDLE,** Victoria Embankment, WC2. It is 68½ feet high and weighs 180 tons. Whilst being towed to England in 1877, it was abandoned in the Bay of Biscay during a storm, but recovered by another tug and eventually reached its destination. This Egyptian obelisk stood in front of the Temple of the Sun at Heliopolis about 3,500 years ago. Tube: Charing Cross

**COVENT GARDEN MARKET,** Southampton Street, WC2. Thronging with fruit, flowers, vegetables and balletomanes. Tube: Covent Garden, Strand

**DICKENS' HOUSE,** 48 Doughty Street, W1. Now a museum of Dickens' relics. *Oliver Twist* and *Nicholas Nickleby* were written and the *Pickwick Papers* completed in this house between 1837 and 1839. 10 am-12.30 pm and 2 pm-5 pm daily. Closed Sundays and Bank Holidays. Tube: Russell Square

**DR JOHNSON'S HOUSE,** 17 Gough Square, EC4. Home of Dr Samuel Johnson, famous lexicographer and writer from 1748 to 1759. M-F 10.30 am-5 pm. October to May 10.30 am-4.30 pm. Admission 2s. Tube: Blackfriars

**DOWNING STREET,** Whitehall, SW1. No 10 Downing Street is the home of the British Prime Minister; No 11 of the Chancellor of the Exchequer, and No 12 is the office of the Chief Government Whip. Tube: Westminster

**Zoo keeper, Mr Bill Peckett, tries to restore order to the chimps' tea party. This hil rious interlude in Zoo life happens every afternoon on the lawn.**

**HAMPTON COURT PALACE.** Built by Cardinal Wolsey in 1515 and presented by him to Henry VIII in 1526 in an attempt to placate royal disfavour. The lovely grounds with the famous maze were laid out by William III. M-Sat: 9.30 am-6 pm. Sun: 11 am-6 pm until September. Admission: Adults 2s 6d, Children half price. Son et Lumière: Until 24 Sept; 30 June to 30 July 10.15 pm. 1 Aug. to 27 Aug. 9.30 pm. 29 Aug. to 24 Sept. 9 pm. Station: Hampton Court from Waterloo; or in summer by boat from Charing Cross pier

**HORSE GUARDS,** Whitehall, SW1. Part of the old Whitehall Palace rebuilt in 1753. Changing of the Guard 11.30 am, Sun: 10 am. Tube: Charing Cross, Trafalgar Square

**HOUSES OF PARLIAMENT,** Parliament Square, SW1. On the site of the old Palace of Westminster since 1840. A flag flies from Victoria Tower by day when Parliament sits, and a light in the Clock Tower burns above Big Ben by night. Admission free to both Houses on Sat, Mon, Tues & August Bank Holiday. For admission to debates the public may queue for the Stranger's Gallery. Tube: Westminster

**HYDE PARK.** Has an area of 660 acres, presented to Henry VIII by the Abbot of Westminster. In the centre of the park is the Serpentine, where bathing is allowed until the last Saturday in September. 6 am-10 am free; from 10 am M-F 1s. Sat & Sun & public holidays 1s 6d. Children 6d. Rowing and sailing if preferred. Tube: Hyde Park Corner, Knightsbridge, Lancaster Gate, Marble Arch

**KENSINGTON GARDENS.** Here stands the statue of Peter Pan. Sailing on the Round Pond. Tube: High Street Kensington, Lancaster Gate, Queensway

**KENWOOD,** NW3. Part of the Iveagh Bequest to the nation, this Adam Style Mansion is well worth seeing for its fine collection of paintings and Georgian furniture. Tube: Archway, Golders Green

**KEW GARDENS,** Kew. Beautiful park and gardens by the Thames. The glasshouses contain many rare plants and trees, at all climates. There are also four museums within the grounds. Admission 3d. 10 am-8 pm or sunset. Glasshouses 1 pm-4.50 pm M-F, until 5.50 pm Sun. Closed Christmas Day. Tube: Kew Gardens

**LONDON PLANETARIUM,** Marylebone Road, NW1. Guided tour of the sky at night, past, present and future. Every hour. M-Sat 11 am to 6.30 pm, Sun 1.45 pm-6.30 pm. Admission 4s 6d, children 2s 6d. Tube: Baker Street

**MADAME TUSSAUD'S,** Marylebone Road, NW1. The famous and the infamous in wax. M-Sun 10 am-7 pm. September-March M-F 10 am-6 pm. Sat & Sun 10 am-7 pm. Adults 6s, children 3s. Tube: Baker Street

**MARBLE ARCH,** Oxford Street, W1. Intended as a triumphal arch it was built too narrow for the state coach; now isolated in the midst of surging traffic. Tube: Marble Arch

**THE MONUMENT,** EC3. A fluted Doric column, designed by Wren in 1677, to commemorate the Great Fire of London. There are 311 steps to the top. Open until September: M-Sat 9 am-6 pm. Sun 2 pm-6 pm. Admission 6d. Tube: Monument

**PORTOBELLO ROAD,** W11. Famous Saturday antique market 9 am-6 pm. With-it source of anything from valuable antiques to Victorian whatnots

**PUBLIC RECORDS OFFICE,** Chancery Lane, WC2. Includes Domesday Book, signatures and letters of the Kings and Queens of England since Richard II. Public Search Rooms: M-F 9.30 am-5 pm, Sat 9.30 am-1 pm by previous arrangement. Museum: M-F 1 pm-4 pm, parties by arrangement

**REGENT'S PARK,** NW1. Named after the Prince Regent, later George IV. Contains boating lake, gardens and the Zoo: currently open 10 am-6 pm. Admission Mon: 3s. Sun: before 1 pm 7s. All other days 5s, Aquarium & children's zoo 1s. Summer feeding times: sea lions, noon & 3.30 pm (except F), penguins, 4 pm, pelica s, 2.3 pm, seals, 4.30 pm, lions & igers, 3 pm (except W), eagles (in luding Goldie), 3.30 pm (exce W), reptiles, 2.30 (F only), c mpanzees' tea party on lawn, eather permitting, 4 pm. Tube: gent's Park, Baker Street, Camde Town

**ROYAL ALBERT HALL,** sing-ton Gore, SW7. Built as n morial to Prince Albert it sea 7,000. Famous for its echo. Tube South Kensington

**ROYAL MINT,** Tower H EC3. As well as our own sil and bronze coins Colonial coin es are struck here. Admission i parties of not more than six. Tou every 20 minutes M-F 9.20 am- 0 pm. M & Th 2.50 pm, 4.45 pm 5 pm. Tube: Tower Hill

**ROYAL OBSERVATORY,** Greenwich Park, SE10. Foun d by Charles II. Includes pla tarium and transit circle mark g the meridian. Daily 2.30 pm-5 m, not Th & Sun. Open Su until September

**ST PAUL'S CATHEDRA** Ludgate Hill, EC4. Built by en, its vast dome dominates t City. Crypt and the whispering allery. Open until 30 Sept 8 a 7 pm. M-Sat 10.45 am-3.15 pm, 5 pm-5.30 pm. Tube: St Paul's

**SHELL CENTRE,** SE1. On of the largest office blocks in Eur e. The Viewing Gallery is 317 et up. Admission 2s 6d, children 1 M-Sat 10 am-5 pm

**SOUTHWARK CATHEDRAL,** London Bridge, SE1. Gothic cathedral comparable in archi tectual magnificence to West minster Abbey Tube: London Bridge

**STOCK EXCHANGE,** Throgmorton Street, EC2. Guides are in attendance to show the working of the Exchange. Public Gallery M-F 10 am-3.15 pm

**TOWER OF LONDON,** Tower Hill, EC3. Mediaeval palace and fortress, dating from Norman Conquest. Armouries, historical relics, the crown jewels, beefeaters and the ravens. Until August: M-Sat 10 am-5.30 pm. From Sept: 10 am-

4.30 pm. Adults 1s, children 6d extra. Tube: Tower Bridge

**TRAFALGAR SQUARE,** WC2. Laid out as a war memorial in 1841 with Nelson's Column 145 feet high to give him a view of the sea. The lions are by Landseer. Tube: Strand, Trafalgar Square

**WESTMINSTER ABBEY,** Parliament Square, SW1. Founded c AD 800 and erected in memory of Edward the Confessor. Burial place of many English kings. Contains the Coronation Chair, Poet's Corner and the grave of the Unknown Warrior. Until September 8 am-8 pm, W to 9 pm, F to 6 pm. Tube: Westminster, St James's Park

## EXHIBITIONS

**BATTERSEA PARK.** Until end of Sept: sculpture in the Open Air. Mainly recent works by British sculptors including Henry Moore, Barbara Hepworth, Kenneth Armitage, Anthony Caro and others. Admission 2s 6d, students and children 1s 6d. Open: 10 am to dusk

**BRITISH MUSEUM,** Bloomsbury, WC1 (MUS 1555). Until 26 June: Swedish metal-work of the Dark Ages. First exhibition of its kind in London, illustrating the superb metal-working techniques of the period, unsurpassed even today. Famous finds include the gold collars from Alleberg and Farjestaden. M-Sat 10 am-5 pm, Sun 2.30 pm-6 pm

**VICTORIA & ALBERT MUSEUM,** South Kensington, SW7 (KEN 6371). Until 18 Sept: Aubrey Beardsley Exhibition. The most complete ever devoted to his life and work. Original drawings, including those for the Yellow Book, letters, manuscripts, etc. illustrate the development and influence of his style, from childhood to early death at the age of 26. Open: M-Sat 10 am-6 pm, Sun 2.30 pm-6 pm

**GROSVENOR HOUSE,** W1 (GRO 6363). Until 23 June: Antique Dealer's Fair. All exhibits, by 78 of the leading dealers in England, were made before 1830. All articles on show are for sale. Admission: 7s 6d. Open: Daily 11 am-7.30 pm

**SELFRIDGES,** Oxford Street, W1. Until 24 June: London Fire Brigade. Exhibition includes five fire engines, equipment, and 60 firemen. Normal store hours

**WESTMINSTER ABBEY,** SW1. In the Norman Undercroft: Abbey treasure. To celebrate the 900th anniversary of the Abbey. M-Sat 9.30-5.0, Wed to 9 pm

## LECTURES

**BRITISH MUSEUM,** Bloomsbury, WC1 (MUS 1555). Th 16 June: Early medieval art. 11.30 am. The daily life of the Greeks and Romans. 3 pm
F 17 June: British Prime Ministers. 11.30 am. Swedish metal-work (special exhibition). 3 pm
Sat 18 June: Stone-age man today – New Guinea. 11.30 am. The British Museum – its founders and collectors. 3 pm
M 20 June: Some prehistoric peoples. 11.30 am. Ur and the Samarians. 3 pm
T 21 June: Chinese pottery and porcelain. 11.30 am. Outstanding objects from Roman Britain. 3 pm
W 22 June: Early mediaeval art. 11.30 am. The Elgin Marbles. 3 pm

**GEOLOGICAL MUSEUM,** Exhibition Road, South Kensington, SW7 (KEN 9441). Th 16 June: Geological maps explained – The Reigate region. 3 pm
Sat 18 June: Films – Treasure trove and land drainage. 3 pm
W 22 June: Fossils from Lyme Regis. 3 pm

**NATURAL HISTORY MUSEUM,** Cromwell Road, SW7 (KEN 6323). With films: Th 16 June: Famous fossils. 3 pm
F 17 June: Conquest of the air. 3 pm
Sat 18 June: Living with nature. 3 pm
M 20 June: Man the tool-maker. 3 pm
T 21 June: Octopus and squid. 3 pm
W 22 June: Kingfishers. 3 pm

**THE PUSHKIN CLUB,** 46 Ladbroke Grove, W11 (PAR 7696). F 17 June: Evening in memory of Anna Akhmatova. 8 pm

**THE TATE GALLERY,** Millbank, SW1 (TAT 4444). Th 16 June: 19th century British landscape, Laurence Bradbury. 3 pm
Sat 18 June: Post impressionism and French paintings after 1900, Margaret Kay. 3 pm
T 21 June: Summer inspiration, Laurence Bradbury. 3 pm

## MUSIC IN PARKS

**BATTERSEA PARK**
**Sat:** Nautical Show Band. 7.30
**Sun:** Isy Geiger's Viennese Concert Orchestra. 7.30
**Tues:** Dutch Swing College Band. 8.0
**Wed:** Country Dancing. 7.30

**BROCKWELL PARK**
**Th:** The Billy Lawrence Old Time Orchestra. 7.30
**Sat:** Arcadians' Old Time Orchestra. 7.30
**Sun:** Croydon Borough Band. 3.0

**CLISSOLD PARK**
**Sat:** Metropolitan Police Band. 7.30
**Tues:** Billy Lawrence Old Time Orchestra. 7.30

**CRYSTAL PALACE**
**Sun:** Rushden Temperance Band. 3.0. In the Concert Bowl: New Philharmonia Orchestra. Conductor: Pierino Gamba. 7.30

**HOLLAND PARK (Court Theatre)**
**Th, Fri & Sat:** Spanish Ballet with Manolita y Rafael Aguilar. 7.30. Th & Sat: 2.30
**Mon, Tues & Wed:** The Barber of Seville, Rossini. Imperial Opera Company. 7.30

**KENWOOD LAKESIDE**
**Sat:** Bournemouth Symphony Orchestra. Conductor: Pierino Gamba. 8.0

**PARLIAMENT HILL**
**Sun:** Band of the Royal Army Ordnance Corps. 3.0
**Wed:** Country Dancing. 7.30

**RAVENSCOURT PARK**
**Sun:** Strelsky's Cossack Orchestra. 3.0

**VICTORIA EMBANKMENT**
**Sat:** Massed Bands of CWS (Manchester), Hanwell and Rushden Temperance. Conductor: Alex Mortimer. 8.0
**Sun:** Band of the Irish Guards. 3.0, 7.30
**Wed:** American Youth Band and Choir. 5.30

**VICTORIA PARK**
**Th:** Fred Parry Old Time Orchestra. 7.30
**Sat:** Elite Old Time Orchestra. 7.30
**Sun:** City of Oxford Silver Band. 3.0

# SUNDAY, SWEET SUNDAY

## . . . GOES TO GUILDFORD

**HOW TO GET THERE AND HOW TO SPEND THE DAY**
**If you're going by train:** From Waterloo, the journey takes 36 minutes, leaving at 10 mins to the hour, starting from 8.50 am. Day return ticket costs 10s. Trains from Guildford to London leave at 18 mins past the hour, last train being the 11.18 pm
**If you're going by coach:** Take the Green Line No 715, picking it up at Oxford Circus at 9 and 39 mins past the hour, or at Marble Arch at 15 and 45 mins past the hour. Journey takes approx one hour and 40 mins and costs 14s 4d return. It will drop you at Onslow Street bus station, Guildford

**PLACES TO SEE**
**Castle Keep:** All that remains of the Saxon castle. Was used as a gaol from 13th to 16th century. Visitors can climb to the top, afternoons only

**Clandon Park:** National Trust house built by Giacomo Leoni in 1731. Collection of pictures and furniture on loan from Lord Onslow. Three miles east of Guildford Open 2-6 pm

**Guildford Cathedral:** Designed by Sir Edward Maufe, started in 1936 and completed 1961. Sculpture and glass by Eric Gill, John Hutton, Moira Forsyth and others. Aldershot and District, 27 bus, takes you there

**St Mary's Church:** Oldest building in Guildford, with a Saxon tower dating from the time of Edward the Confessor. The chancel is Norman and transept early 12th century. High Street

**The Guildhall:** On view by special arrangement. The projecting 17th-century clock is a noteworthy feature. The hall houses collections of paintings

**"The Chestnuts":** The house where Lewis Carroll (who wrote *Alice in Wonderland*) spent his vacations from Oxford and where he died in 1898

**Polesden Lacey:** (National Trust), three miles from Guildford. Home of More-Molyneux family

**GARDENS**
**Chilworth Manor,** south-east of Guildford. It belongs to Sir Lionel Heald, MP. Station: Chilworth. Admission 1s. Walled garden and herbaceous borders

**Yew Cottage:** Green Line 715. Alight at Fairmile Lane. Admission 1s. Nicely laid-out grounds are full of interest for keen gardeners. Specially noted for delphiniums

**OTHER FACILITIES**
**Car Parks:** Multi-storey car park for 500 cars in Sydenham Road. Others in Cattle Market, North Street, Tunsgate, York Road and Bedford Road

**Walks:** Along the towpath to St Catherine's Ferry on the former Pilgrims' Way. Cross stream to Shalford Park and Chantries Wood, climb ridge to St Martha's Chapel. Or over Pewley Down from Tunsgate and Pewley Hill

# MAKE A DATE

**FRIDAY 24 JUNE**
**Sale:** Important Impressionist and Modern drawings, paintings and sculpture. Christie's.

**SATURDAY 25 JUNE**
**Greyhound Derby:** White City, London.

**WEDNESDAY 29 JUNE**
**Regatta:** Henley Royal Regatta (until 2 July).

**THURSDAY 30 JUNE**
**Film:** Invitation première of *The Blue Max,* Odeon, Leicester Square.
**Ball:** Dr Barnardo's Tower of London ball, The Tower.
**Son et Lumière:** Hampton Court Palace (till 24 September).

**FRIDAY 1 JULY**
**Cricket:** Eton v Harrow, Lord's (and 2nd).

**SATURDAY 2 JULY**
**Folk Dance Festival:** English Folk Dance and Song Society, Parliament Hill. (3.0 & 7.30).

**WEDNESDAY 6 JULY**
**Concert:** George Malcolm appearing with Swingle Singers in programme of works by Bach; also jazz arrangements of Bach, Royal Festival Hall.

**THURSDAY 7 JULY**
**Concert:** Hungarian State Gipsy Ensemble (and 10th), Albert Hall.

**FRIDAY 8 JULY**
**Show:** Royal Windsor Rose Show.

**SATURDAY 9 JULY**
**Cricket:** Varsity match, Lord's – also 11 and 12 July.

**SUNDAY 10 JULY**
**Concert:** Memorial concert to Vicky. Allegri String Quartet, Royal Albert Hall.

**MONDAY 11 JULY**
**Football:** World Cup, opening match: England v Uruguay, Wembley.
**Festival:** City of London Festival (till 23 July).

**WEDNESDAY 13 JULY**
**Tournament:** Royal Tournament, Earls Court (till 30th).

**SATURDAY 16 JULY**
**Race:** British Grand Prix, Brands Hatch.

**MONDAY 18 JULY**
**Show:** International Horse Show, White City (till 23rd).

**SATURDAY 23 JULY**
**Proms:** Opening concert, Royal Albert Hall.

**SATURDAY 30 JULY**
**Football:** World Cup final, Wembley.
**Sailing:** Cowes Week Regatta (till 7 August).

**TUESDAY 2 AUGUST**
**Show:** Dublin Horse Show (till 6th).

**SATURDAY 20 AUGUST**
**Athletics:** British Games and International Meeting, White City.

**SUNDAY 21 AUGUST**
**Festival:** Edinburgh International Festival (till 10 September).

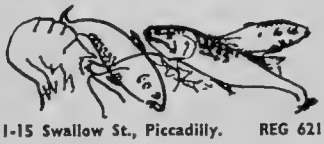
*For the best of food and wine in the French manner*

**L'OPÉRA**
32 Great Queen Street
*off Drury Lane* WC2
Holborn 9020
*Open from 6.00 till 1.00am*

**GENEVIEVE**
13/14 Thayer Street
Marylebone High Street W1
Hunter 2244

**MINOTAUR**
Chelsea Cloisters
Sloane Avenue SW3
Knightsbridge 8608
*Open Sundays*

**Bentley's** *for Sea foods*



11-15 Swallow St., Piccadilly. REG 6210

An invitation to
The **Kenco** Coffee House
at
**CIVIL SERVICE**

Kenco customers are always very special people. Do come and visit your newest Kenco in the Civil Service Store

# NIGHT OUT

I think it may be fairly surmised that after 246 years in one home, one is bound to accumulate a certain number of idle possessions. Such is very much the case with Hatchetts, that palace in Piccadilly which has been trading in food and wine since 1720.

Recently the original premises were closed and the name and business transferred to Bond Street. The move must be one of the most complete in history. Not only did the name move, but the bow-fronted window, the bar, the tables, the chairs, the cutlery, the china, the light fittings and – naturally – the staff.

But, while the move was a very comprehensive exercise, the new, redecorated premises seem to lack the vital nooks and crannies for those items to which waiters cling during their working lives.

The head waiter created a mild panic by losing a biscuit tin during the move. Not any old biscuit tin, mind you, but the one containing his shoe brushes. However, new brushes have been purchased and the other 23 staff are breathing sighs of relief.

**With the sort of comment that keeps stripping in its perspective, Miss Caroline de Monaco, £250-a-week star at the Casino de Paris, says: "I work with my eyes more than anything else."**

Removal vans arriving from the Piccadilly premises have been found containing mysterious boxes, brown paper bags and tins. One contained a large amount of silver banqueting tableware. It was gently pointed out that the new Hatchetts Chop House would not be providing banquets, so the requirement for huge acres of silverware was somewhat limited. The remark fell on deaf ears. Hatchetts and silverware go together, they must stay together – thus the silver now lies beneath an upholstered seat in the downstairs restaurant.

While the customers and the staff are settling into their new surroundings, the chef is getting used to his galley kitchen, and the owners are preparing to install a grand piano.

This chop house will, I think, provide the answer to a lot of people's problems about how to spend an evening out when the noise of a discothèque is too loud and the price of a night club too much. Hatchetts Chop House, open until midnight, with a useful menu and extremely good service, will fill a gap which has existed for too long in London's night life.

**john viner**

## SPECTACULARS & CABARETS

**ANTONIO'S SPANISH RESTAURANT,** 3 Long Acre, WC2 (TEM 7911). 12 till 3 pm lunch, 6 pm till 3 am dinner. Open Sun. Cover charge 3s. 10 per cent. service charge. Dinner approx 25s a head plus wine. Fully licensed. Dancing. Cabaret between 8.30 and midnight.

**DANNY LA RUE'S,** 17 Hanover Square, W1 (GRO 4203/5), 10.30 pm to 4 am. Annual membership 2 guineas. Entrance fee £1. *A la carte* menu about 35s a head plus wine. Licensed till 3 am

**LE PRINCE,** 14-16 Bruton Place, Berkeley Square, W1 (MAY 6354). Rico Dajou's new club. Bar Lounge 6.30 pm-3.30 am. Restaurant 8 pm-4 am. Closed Sun. Floor Show at midnight. Membership 5 guineas a year. *A la carte* dinner 45s a head. Wines extra. Large menu and wine list

**71 CLUB,** 71 Compayne Gardens, NW6 (MAI 6849). 7.30 pm-1 am. Membership 2 guineas a year. Entrance fee 10s. Snacks cost up to £1 (no sandwiches). Drinks: Spirits 3s 6d single. Champagne from £4 10s upwards. Wines from £1. *Entertainment:* latest with-it style clothes are modelled twice nightly. Dancing to resident trio and discs. Gaming from 8 pm. Stakes from 2s 6d. Licensed till 1 am

**THE SOCIETY,** 40 Jermyn Street, SW1 (REG 0565). Zodiac Bar open 5.30 pm. Restaurant open 7.30 pm-3.30 am. Cabaret at midnight. Evening for two with wine about £5 10s. Service 10 per cent. Dancing, cabaret. Currently: Leonard Weir

## DISCOTHEQUES

**AD LIB AND 400,** 28 Leicester Square, WC2 (WHI 1813). 10 pm-4 am (not Sun). Membership: 10 guineas. No entrance fee. First drink 17s 6d, second 10s 6d. Polynesian food. *Entertainment:* The Kids

**CROMWELLIAN,** 3 Cromwell Road, SW7 (KNI 7258). 8 pm-2.30 am. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

**DOWNSTAIRS,** May Fair Hotel, Berkeley Street, W1 (MAY 7777). 10.30 pm-2.30 am. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £2 5s. *Entertainment:* 3 bands

**FLAMINGO,** 33/37 Wardour Street, W1 (GER 1549). Tues, Thur, Sun: records. Sat, Sun, Mon: two-band sessions. Top rhythm and blues and US artists. Membership (included in first visit) 10s early session (7.30 pm-11 or 11.30 pm), 15s late session (midnight-5 am). Entrance from 5s to 15s according to artist appearing. Unlicensed

**LE KILT,** 60 Greek Street, W1 (GER 5576). 8 pm-3 am nightly. Membership: boys £1, girls 10s, for three months. Entrance fee: boys 7s 6d, girls, Mon to Thurs free, Fri to Sun 7s 6d. Light meals at approx 10s a head. Drinks at pub prices. *Entertainment:* Dancing to discs and some live groups. Gaming: Boule. 2s 6d maximun stake

**SCOTCH OF ST JAMES'S,** 13 Mason's Yard, Duke Street, SW1 (TRA 6109). 10.30 pm-4 am. Annual membership 5 guineas. Entrance 10s members and first guest, £1 guests thereafter. Grills menu about £1 a head till 3.30 am. Drinks, single 5s. Bar closes 4 am. *Entertainment:* Resident groups, impromptu performances by famous clientèle. Entrance 30s

## DINNER & DANCE

**BEACHCOMBER,** Berkeley Street, W1 (MAY 7777). 5.30 pm-1.30 am. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6.30 pm-midnight £2 to £2 10s a head. Cocktails average from 7s. Wines from 21s to £3. *Entertainment:* Three bands from 8 pm-1.30 am

**CANDLELIGHT CLUB,** 3 Green Street, Grosvenor Square, W1 (GRO 5753). Mon to Fri 8.30 pm-4 am. Sun 8.30 pm till 3.30 am. Closed Sat. Wines from 30s. Whisky 12s double. Superb flambés prepared at the table by Eugène from the Ritz, Paris and Savoy, London. Dancing to Allen Comyns at the piano. Licensed till 3.30 am

**CASANOVA,** 52 Grosvenor Street, W1 (MAY 1197). Midday-3 pm lunch, cover charge 1s 6d. Set 4-course lunch 18s 6d. Bar open from 6 pm-11 pm. Dinner from 7.30 pm-midnight. Cover charge 2s 6d. Food *à la carte*, approx 25s a head plus wine. Whisky 7s large measure. Membership 2 guineas. Dancing to discothèque music

**GATTOPARDO,** 29a James Street, W1 (WEL 4689). Midday-3 pm lunch approx 30s a head including wine. 7 pm-3 am dinner approx 50s a head including cover charge and wine. Closed Sun. No service charge. Dancing till 3 am to Frank Holder's music. Licensed till 3 am

## GAMING

**CROCKFORD'S,** 16 Carlton House Terrace, SW1 (930-2721). Bar starts at 2.30 pm, 2s-£1 a [illegible]0; baccarat 6 pm & 9.30 pm; poker 5 pm, 10s-£4 a game; chemin de fer 9 pm; blackjack 10 pm; roulette 5 pm, max £100 even chances £5 on number, min 2s 6d; kalooki 8 pm (Sats & Suns 5.30 pm & 8 pm). Membership, 8 guineas, Out of-town residents, 4 guineas, overseas members 3 guineas. Restaurant and bar

**FIVE HUNDRED SPORTING CLUB,** 42 Albemarle Street, W1 (HYD 0287). Open 24 hours. Membership 1 guinea. Luxurious intimate atmosphere. French roulette, blackjack, chemin de fer, poker. Stakes vary from 2s 6d to £50. Racing facilities. Restaurant for inexpensive meals. Licensed till midnight

**NEW CASANOVA,** 52 Grosvenor Street, W1 (MAY 1463). Opens 10 pm. Membership 2 guineas a year. Backgammon, blackjack, roulette, chemin de fer, craps table. Minimum stake about 10s

**SPORTING CLUB KNIGHTSBRIDGE,** 163 Knightsbridge, SW7 (KNI 4252). Club opens 3 pm and closes normally at 3 am. Membership 3 guineas a year. Blackjack, chemin de fer, American roulette, American dice, baccarat, à Cheval, roulette. Stakes vary. Restaurant opens 7 pm, breakfast from 1 am. Lunch midday-3 pm (bar open) 21s for three-course meal inc wine

**THE VICTORIA SPORTING CLUB,** 150/162 Edgware Road, W2 (AMB 2467). 2 pm-5 am. Membership £3 a year. Baccarat, blackjack, chemin de fer, dice, kalooki, poker, roulette. Minimum stakes from 2s 6d to £1, maximum from £50 to £600. Restaurant and bar

**Lord Thomson (left) watches the first transmission of the new Thomson newscaster on the face of the Criterion building in London's Piccadilly Circus. The newscaster started on 8 June.**

# PUBS

**PROSPECT OF WHITBY,** 57 Wapping Wall, E1. ROY 1095. A "must" for tourists, and consequently just a little too popular for my taste. Built in the early 1500s, it certainly has that olde riverside pub atmosphere, and is regularly packed with all nationalities. Food good, restaurant comfortable

**PHOENIX,** 23 Smith Street, SW3. SLO 6596. Charming little stop, in a quiet, sedate street. Elegant men and cool beauties gather for drinks and the excellent food range. Rustic little seats outside for warm-weather drinking, and there's no noisy traffic to interrupt placid thoughts

**INTREPID FOX,** 99 Wardour Street, W1. GER 6895. If you're caught up in the frenetic scramble through Soho, and feel the need to escape the throng, look in for a while. A motley collection of drinkers – the fascinating cross-section of people the area is guaranteed to produce

**AMERICAN BAR,** Savoy Hotel, WC2. TEM 4343. Pleasure is eternal here. Those impeccably dressed waiters give such immediate, unobtrusive service. Drinks are given the ultimate touches required, and one can linger in comfort and observe sober-suited international travellers and their elegant ladies begin their evening out

**RED LION,** 1 Waverton Street, W1. GRO 1307. In a quiet Mayfair street, it's a delightful "backwater" pub, yet invariably well-filled. Debby-type girls look decorative as they sit in comfortable chairs and await the arrival of drinks from their smooth escorts. The pub is half-timbered and almost rural, the atmosphere is friendly, and the ladies who serve drinks and food almost rival the debs for looks

**BLACK FRIAR,** 174 Queen Victoria Street, EC4. CEN 5650. Opposite Blackfriars station; thousands walk past it every day without noticing it. For those who look in, it's a cool, restful spot for a drink before moving homewards. Lovely brass rubbings of Dominican friars glint high up on the walls

**THE NEW INN,** 2 Allitsen Road, N8. PRI 5064. Diffused lighting, with a soft, warm welcome. David and Sylvia Thomas took over three months ago, and have built up a swinging clientèle of locals. Showbiz people like Jack Warner, Tommy Cooper, Eric Robinson are regulars, I'm told. Not surprising, considering Pearl Carr is Sylvia's sister. Excellent, varied lunchtime menu at reasonable prices. And never any trouble . . . among the locals are husky Special Air Service men on leave at their nearby flats.

**THE VICTORY,** 152 Albany Street, NW1. EUS 2616. If Nelson's spirit is hovering on the lower astral plane, it must occasionally turn somersaults at the thought that the good admiral's name is tagged to this mixture. It's an amalgam of super-modern concrete, glass and wood, old prints of the famous ship and a brass bell, with a life-belt hanging outside. Not my kind of pub, but service from the Irish barman is quite incredible

**OLD RED LION,** 72 High Holborn, WC1. HOL 1748. Office people call at lunchtime, for drinks in the bar, or a meal in the upstairs dining room. At this time of day, it is a typical, busy town pub. But in the evening, it is a real local, with a cathedral hush that's only broken by the rustling of evening papers

**THE CROWN,** 22 Dane Street, WC1. CHA 8047. A quite incredible little place. If you call in the evening, you have to stumble over dogs and darts players to get to the bar. It's a cosy, cheery, informal pub, and they don't mind you sitting on the stairs. But if you do, you're liable to find yourself devoting all your time and energy coping with the affectionate attention of the landlady's poodles

**THE GEORGE INN,** 77 Borough High Street, Southwark, SE1. HOP 2056. Lovely old coaching inn, with strong associations with Shakespeare and Dickens. Galleries overlook a cool courtyard, and in the evenings, waitresses in period "serving wenches" costume flounce between bar and restaurant. Naturally, it's another "must" for visitors, but, mercifully, it isn't too blatantly touristy

**THE DOVE,** 19 Upper Mall, Hammersmith, W6. RIV 5405. Commendable Thames-side pub, dating from the early 1700s, it has frequently commanded the attention of writers and painters. Service is admirable, and drinking on the terrace overlooking the river is a guaranteed attraction

**john mcleod**


Les Patrons Mario Lappon Luigi Buosi

"Boudoir"

RESTAURANT
*HAUTE CUISINE FRANÇAISE*

LUNCH FROM 12-2.30
DINNER FROM 6.30-11.30
CLOSED SUNDAY
257 FULHAM RD., LONDON, S.W.3 Reservations FLA: 9449/6945

Rustum's
FOR THE FINEST CHARCOAL GRILLED STEAKS & KEBABS
FLA 4483 Closed Mondays
312 Kings Road Chelsea S.W.3

Weekdays 12.15-8.30 p.m. Continuously.
SHEEKEY'S
London's Finest Fish Restaurant since the turn of the century. Whitstable Natives served exclusively.
29 St. MARTINS COURT, W.C.2
TEM 4118

95 Charlotte St. W.1
MUS 3144
FULLY LICENSED
KEBAB & HOUMUS
OPEN 12 - 11.30 pm
SUNDAYS 6 - 11.30 pm

Specialists in Punjabi Food
SARDAR
Fully Licensed
Open Daily
60 Tottenham Court Road
London W1. Tel: 636 0382

THE MOST SUCCULENT STEAKS IN LONDON ARE SERVED AT
STAR STEAK HOUSE
11 SOHO SQ. W1
DOVER SOLE & SCAMPI available
table reservations:
GER 6525
Fully Licensed
Daily: 12 noon - 3pm
5-30 - 11-30pm
Sunday: 12 noon - 3pm
6 - 11pm

# WEEKEND SPORT

**CRICKET**
**England v West Indies.** Second Test Match. Lord's. St John's Wood. Fri, Sat, Mon, Tues. 11.30 am each day. (Bakerloo Line to St John's Wood. Buses 2, 2a, 13, 59a, 74, 74b, 113, 159, 187)

**WOMEN'S CRICKET**
**Redoubtables v Vagabonds.** Sun 2.30 pm. Beddington Park, Wallington. (Train from Victoria to Hackbridge. Buses 403, 408, 470. Green Line coach 725)

**FLAT RACING**
**Ascot.** Fri, Sat 2 pm. (Train from Waterloo to Ascot Station. Green Line coach 701 from Victoria coach station. By road take A329 Virginia Water-Reading road passes course.) Final two days of Royal Ascot Week, although Saturday's meeting is called Ascot Heath.

**Folkestone.** Mon. (By train Charing Cross or Victoria to Westenhanger Station take 1 hour 20 minutes. By road take A20 London-Folkestone road)

**Kempton Park.** Tues – evening meeting. (Trains from Waterloo to course station. Road travel not advised as race crowds coincide with rush hour out-of-town traffic)

**Newbury.** Wed, Thurs – Wednesday is evening meeting. (Special trains from Paddington to racecourse station take 1 hour. By road take M4 and A4 from London)

**GREYHOUND RACING**
**Wimbledon.** Fri, Wed 7.45 pm. (Trains Waterloo-Earlsfield or Wimbledon. District Line to Wimbledon. Buses 44, 77, 77a, 189, 220, 285.) Good restaurant. Tel: WIM 5361

**White City.** Sat, Thurs 7.45 pm. (Central Line to White City.) Good restaurant. Tel: SHE 5544

**Wembley.** Mon, Fri 7.45 pm. (Bakerloo or Metropolitan Lines to Wembley Park.) Good restaurant and cocktail bar. Tel: WEM 1234

**SPEEDWAY**
**Hackney v Cradley Heath.** Hackney stadium. Fri 8 pm. (Buses 6, 6a, 6b 30, 178 to Hackney Wick. Bus 236 express from Leyton Town Hall, Hackney Wick and Stratford)

**Wimbledon v Swindon.** Wimbledon stadium. Sat 7.45 pm. (District Line to Wimbledon, then special buses)

**Rye House.** Sun 4.15 pm. (Trains to Rye House from Liverpool Street Station.) Gerry Hussey Memorial Trophy meeting

**West Ham v Halifax.** West Ham stadium. Tues 7.45 pm. (District Line to Plaistow then bus)

**SWIMMING**
**International Trials.** Crystal Palace National Recreation Centre. Sat morning and evening sessions. (Trains from London Bridge, Victoria to Crystal Palace)

**ATHLETICS**
**Oxford and Cambridge Universities v American Universities.** Wed 7 pm. National Recreation Centre, Crystal Palace. (Trains from Victoria, London Bridge to Crystal Palace)

**MOTOR RACING**
**Brands Hatch.** Sun 12 noon. Club car racing. (Trains from Victoria to Swanley. By car A20 from London)

**ROWING**
**Putney Regatta.** Sat all day. (District Line to Putney Bridge)

**Ron Clarke, the great Australian distance runner, competes in an invitation 5,000 metres race at Crystal Palace on 22 June.**

# WEEKEND VIEWING

**SATURDAY 18 JUNE**

**World of Sport:** Ten-pin bowling from Liverpool; professional wrestling from Preston and Watford; racing from Silverstone and horse-racing from Redcar. ITV 1.0 pm

**Evening film:** *Passport to Treason* with Rod Cameron, Lois Maxwell and Clifford Evans. Mike O'Kelly, a famous detective is called on by Connor, a colleague, to assist in a case. When Connor is murdered, Mike finds himself alone against a band of spies and lands in a tight corner before uncovering their murderous leader. ITV 7.10

**ABC** production of *Cooperama*, a series of comic situations and incidents based on the fictitious life of Tommy Cooper, the 6 ft 5 in comic/magician. Guest stars Dilys Watling, Derek Bond, Warren Mitchell and Ray Ellington and his orchestra. ITV 8.35

**Knock on Any Door:** *We Don't Often Lose a Boffin* with Peter Woodthorpe, T P McKenna and William Mervyn. When one of our leading scientists disappears, who is responsible? ITV 10.20

**A Date With . . .** The King Brothers. ITV 11.50

**Afternoon film:** *The Splendid Days* is a Russian film with English sub-titles, and is a warm-hearted study of a six-year-old boy, whose life in a small Russian village is full of splendour and promise. BBC-2

**Cricket:** Third day of the second test match from Lord's. BBC-2

**Chronicle:** *The Vikings in North America* is the first of a new monthly series about the latest discoveries and events in archaeology. Director Julia Cave, producer Paul Johnstone. BBC-2

**Sport Scene:** Highlights of the second test. Athletics: England v USSR at White City. Le Mans 24-hour car race. Introduced by David Vine. BBC-2

**Juke Box Jury:** Panel: Judith Durham, Richard Anthony, Ernestine Anderson and Sam Costa. BBC-1

**Evening Western:** *The Half Breed* with Robert Young, Janis Carter and Jack Beutel. Director Stuart Gilmore. BBC-1

**Not Only . . . But Also.** Guest stars Catherine Boyle, Alan Freeman, Penny Thrower, Jacqui Chan and special guest star Dakota Staton. BBC-1

**SUNDAY 19 JUNE**

**Afternoon film:** *Indiscreet* with Cary Grant and Ingrid Bergman. Returning to London, Anna Kalman, an international star of the theatre, determines to settle down to a quiet existence but does not take into account her match-making sister and the unexpected arrival of the handsome Philip Adams. ITV 3.35

**The Rifleman** is a weekly Western series of 13 episodes (that has been shown in the Midlands). The hero (Chuck Connors) enters the town's turkey shoot hoping to raise money but crosses paths with the local villain. ITV 7.25

**Evening film:** *Ferry to Hong Kong* with Curt Jurgens, Orson Welles, Sylvia Sims, Jeremy Spencer and Noel Purcell. A stateless drifter is put aboard a ferry boat Fat Annie in Hong Kong with a one-way ticket to Macao. Macao authorities refuse him entry and it looks as if he will spend his days with Fat Annie and her contemptuous skipper. ITV 7.55

**The Blackpool Show.** Light entertainment, with Mike and Bernie Winters. ITV 10.05

**Sunday cricket:** Cavaliers v Middlesex XI from Stanmore. BBC-2

**Theatre 625:** *The Melody Suit.* A combination of opera, musical and play written by Christopher Dandy and Derrick Mason. Stars Graham Skidmore and Patricia Michael. BBC-2

**Horizon:** A review of kidney and heart machines and their cost. BBC-2

**Tonight in Person:** Juliette Greco. BBC-2

**Watch the Birdies** is a new five-part thriller serial written by Peter Yeldham. It stars Nicholas Courtney, Wanda Ventham, and Jerry Stovin. BBC-2

**Travellers' Tales:** *Mecca – Holy City.* The film covers the pilgrimage to Mecca. BBC-1

**Afternoon film:** *Guilty Bystander* with Zachary Scott. BBC-1

**Perry Mason** – the last series, in 11 episodes. First episode is called The Impetuous Imp. BBC-1

**New drama series,** *Thirteen Against Fate* by Georges Simenon. BBC-1

# NEW BOOKS

Hans Habe, whose world sales for his last three books have been over a million each, has produced what he calls one of those "historical novels to which a breath of the present still clings; they are historical because they are based on an actual historical event, but nevertheless they remain novels." The historical event of *The Mission* (out 16 June and published by Harrap at 25s) is the conference of 32 nations called by Roosevelt in 1938 at Evian-les-Bains to discuss how to help the Jews under Hitler. The "mission" is that of a professor who has been released by the Gest po to propose that the N zis should sell 40,000 Aust ian Jews to the nations of the conference for 250 dolla a head. "My book," says H be, "raises the question whe ner the man whose heart is too apathetic to throw hin self against the wheel of des iny is guilty of complicity. I l ve answered in the affirmati ."

Helen Joseph's *Tomorr w's Sun* (Hutchinson, 20 J ne, 35s) is literally a smug ed, and true, story from S uth Africa. She can legally v ite for publication outside S uth Africa, though the repe us-sions for her could be unp asant, but there she is u der house arrest, and her acc unt of what this is destroys any idea that it is a harmless way of being in prison in your wn home. She is unable to s eak publicly or to any grou in her own defence, against un-named charges. The ook brings home the realitie of the South African situati n.

It certainly is a week for politics in readable form, and on 16 June Faber publi h a novel by Jim Hunter c led *The Flame* (21s) which i agines the evolution of an extreme Right Wing mover ent in this country, known as "New Vigour." Led by a an called Douglas Cameron, who believes that all men are not equal, that some are good and some are bad, they burn literature, ferret out courting couples, encourage racial discrimination. To personalise the story, Cameron's brother, married to a coloured girl, is not at all keen on authoritarian politics.

To coincide neatly with the Aubrey Beardsley revival, Icon Books are bringing out *Teleny, A story of a Forbidden Relationship,* on 17 June, at 5s, a strange novel in which Oscar Wilde had a hand. It was first published clandestinely in Paris in 1893. Now Montgomery Hyde has revised the original with the help of Martin Secker.

**carole d'albiac**

# Classified advertisements

*Rates: 1/6 a word (minimum charge 22/6). Box number 1/6. Semi-display. £4 10s 0d. per column inch Series discount: 5% for 6, 12½% for 13 insertions. Special terms for T/C on request. Please write advertisement in BLOCK letters and send with remittance to London Life (Classified Advertisements), Elm House, 10-16 Elm Street, London, W.C.1 (TER 6422) Cheques &c payable to Illustrated Newspapers Ltd.*

## PERSONAL

**UNIQUE HOLIDAYMAKING**

12 days Northern Capitals and Russia £69 15s. and 87 days ROUND - THE - WORLD £415. Introducing KING WENCESLAS SKI PARTIES packed with non-stop pleasure—10, 12 and 17 day weekly parties, barbecues, £42 15s all-in. Varied slopes, cheap ski-hire, lifts.

**SANDERS TRAVEL LTD.**
136 Cromwell Rd., London, SW7
Tel.: FRE 6401
(Members A.B.T.A.)

**FANCY DRESS COSTUMES FOR HIRE.** BERMANS, the Film and Theatrical Costumiers, Specialise in Fancy Dress for Children. Terms on application. 30 Rupert Street, Piccadilly Circus, London, W1. TEL. TRA 1651.

**INCHBALD SCHOOL OF DESIGN.** Ten-week concentrated lecture courses in Interior Design (classical and modern) architecture, furniture, antiques. Also practical design classes. Next course begins 3rd October, 1966. Applications to Principal, 10 Milner Street, S.W.3. KNIghtsbridge 0568.

**ENJOY WRITING?** Then write for Profit. Send for "Writer's Handbook" (free) detailing countless opportunities for beginner or experienced. Writer's Ring (T), Clun, Craven Arms, Shropshire.

**BELANCA STRETCH SKI-STYLE PANTS.** Finest Austrian drip-dry material made to measure 22-32 inch waist only £3/5/0. Medium height, £4 for the taller women, plus 2/6 packing and postage. Please state height, waist and hips when ordering. Colours French Navy, Black and Brown. Money refunded if unsatisfactory MARGARET RUSSELL, 11 Chatsworth Parade, Petts Wood, Kent. Tel Orpington 29978.

**SAVILE ROW CLOTHES.** Cancelled export orders direct from eminent tailors Benson & Clegg, Huntsman, Sandon, etc. Suits, overcoats from 12 gns. Ladies' Hunting and Riding Coats, Breeches, etc. REGENT DRESS CO. (2nd Floor lift), 14 Dover Street, Piccadilly, London, W.1. HYDe Park 7180.

**NATION-WIDE BUREAU** arranges introductions view friendship, marriage. Age 21 upwards. For free details in plain sealed envelope write: Mayfair Service (Dept. 21), 60 Neal Street, London, W.C.2.

**LEARN FLOWER ARRANGING** the Constance Spry way through specially prepared home-study Courses. Full details from Institute of Domestic Art, Dept. 620, Parkgate Road, London, S.W.11.

**LEARN BRIDGE** from world famous masters, making new friends in the wonderful atmosphere and luxury at the London School of Bridge, 38 Kings Road, KEN 7201. Also beginners' club.

**IF YOU WISH TO MARRY— I SUGGEST YOU COME TO ME**

KATHARINE ALLEN
(Ex-Welfare Officer, War Office, Foreign Office, Ministry of Labour)
**7 Sedley Place**
**Woodstock Street, W.1**
(opp. Marshall and Snelgrove)
Hours 10 am-5 pm - GRO 2556

## PERSONAL *continued*

**SLEEP – GLORIOUS SLEEP** with KIFA Swedish Ear Plugs, 3 pairs 5/6. SVEDMED, 31 Monument Hill, Weybridge.

**IN LONDON** rent TV by day, week, month. HARRIS RENTALS, 133 Fulham Road, S.W.3. KEN 8498.

**BRIDGE TUITION** by English International. Private lessons and practice classes. For brochure apply G. C. H. Fox, 110 Mount Street, London, W.1. GRO 2844.

**SMART WOMEN SAVE 7/- IN THE £** on stocking bills! Best brands, perfects. Free shade card, etc., from Nylons Unlimited, Dept. T. Bath.

**IMMEDIATE ADVANCES,** £50 to £10,000. No security. REGIONAL TRUST LTD., 8 Clifford Street, New Bond Street, W.1. Telephones REG 5983 and REG 2914.

**LONDON THEATRE POSTERS**—exciting room decoration. 1/6 each—list available. J.F., 48A Goldhurst Terrace, London, N.W.6.

**ELMED STEAM BATHS.** Massage treatment by physiotherapist. For appointment phone Mr. Lee, PAD 3888 11 a.m-8 p.m.

**TAPESTRY EMBROIDERY CARPET KITS** and 'How To Do It'
5 brochures and samples 4/3 p.pd.
**'FLORENTINE EMBROIDERY' and SAKAY CARPET KITS** and 'How To Do It'
4 brochures and samples 4/9 p.pd.
**NORWEGIAN, SHETLAND AND IRISH — ARAN FOLK DESIGN KNITTING KITS**
6 brochures, samples and many **PURE WOOL** colour swatches 4/3 p.pd.
Send personal cheque or P.O. to
**A.N.I. ART NEEDLEWORK INDUSTRIES LTD., Ship Street, Oxford, England**

**LE MONDE BUREAU.** Friendship/marriage. 119 Oxford Street, London, W.1.—Phone GERrard 0066.

**IRENE GRAHAM MARRIAGE BUREAU,** 275a Finchley Road, N.W.3. HAM 5171. A personal and confidential introduction service.

**HEATHER JENNER MARRIAGE BUREAU,** 124 New Bond Street, W.1. MAYfair 9634. Advice Bureau Incorporated. Open weekdays, Thursdays until 8 p.m., lunch hours and Saturday mornings.

**STELLA FISHER BUREAU** affords the widest choice of permanent temporary and part-time office employment. 436 Strand, W.C.2. TEM 6644.

**OVERSMOKING?** Get ANTISOL from Dispensing Chemists, including Bentalls, Gamages, London Airport, London Hilton, Paddington Station, Selfridges.

**THE ASHLEY MARRIAGE BUREAU,** 10 Corporation Street, Manchester 4. Est. 1953 and founder member of the British Marriage Bureaux Association offers a confidential reliable service throughout the country.

**ANTARTEX SHEEPSKINS** expertly dry-clean Sheepskin coats. Only 2 gns. post free. Other manufacture 2½ gns. Donald MacDonald (Antartex) Ltd., Loch Lomond, Alexandria, Dunbartonshire.

**MAKE INTERESTING NEW FRIENDS** write now to Tabard Letter Club, Orchard Avenue, Ramsden Bell House, Billericay, Essex.

**HAPPY FRIENDSHIPS / MARRIAGE** Phyllis Bamattre (Britain's Oldest Bureau). 12/14, Denman Street, London, W.1. Home Interviews anywhere. Open evenings. GERrard 5265.

**HAND ANALYSIS,** character and vocational readings by Winston Clark. For appointments ring HYDe Park 0343 or Brighton 64848.

## PERSONAL *continued*

**PAT LARTHE**
**TV COMMERCIAL CASTING AGENT**
who trained the present Miss World and for 5 years the winners of Miss England. Offers training courses in Charm and Deportment.
*Telephone or write to:*
PAT LARTHE PROMOTIONS
**9 Whitehorse Street**
**Mayfair, W.1**
(Tel. HYD 9587)

**BRIDGE ACADEMY.** Lessons by International players. 11 Abbey Road, N.W.8. MAI 1500/5811 after 2 p.m.

**PIANOS BOUGHT,** sold and taken in part exchange. H.P. terms available on new and secondhand instruments. FULHAM PIANOS, 514 Fulham Road, Fulham, S.W.6. Phone REN 5463/2039.

**ADVANCES** £100-£25,000 Without Security. THE EDGWARE TRUST LTD., 28 Mount Street, Park Lane, London, W.1. Tel. MAYfair 0751, HYDe Park 6452.

**LOST! One earring!**
**FOUND!** Jewellery craftsmen who will reproduce that odd earring or dress clip exactly to pattern. Jewellery repairs of all types. Call, or send by registered post, for free estimate. Hillwoods Jewellers Ltd., 148 Station Road, Edgware, Middlesex. EDG 5067.

Well-known lecturer PETER JAYSEE offers for the first time information about your personal DECANATE Guide and other interesting details. Send your name, address and birthdate with 8d in stamps (p & p).
**PETER JAYSEE (Dept LL3)**
**168 Victoria Street**
**Victoria, London, SW1**

**BESPOKE CORSETIERE.** Established 1899. Gentlemen's Corsets made to measure, fitter by appointment. List 4d. A. Gardner and Son, 28 Barnsbury Square, W.1.

## PERSONAL *continued*

**NEW! PERSONAL BOOK MATCHES**
25 Fabulous red gloss matchbooks gold stamped with
**YOUR NAME**
(up to 14 letters) **15/6** P&P 1/6
**INCREASE & Co. 50 Pembroke Rd. W.8.**

**YOUR DAUGHTER** would enjoy finding her office job through STELLA FISHER BUREAU in the Strand. TEM 6644.

**IN JOBS FOR IN SECRETARIES,** etc., John Adams makes sure that YOU get the best job. JOBFINDERS: GERrard 2517.

**THE HERB FARM LTD.,** Seal, Sevenoaks, welcomes visitors on weekdays and offers Potpourri, Pomanders and Herb Plants. List 6d.

**DINE IN EDINBURGH'S** historic Grassmarket at the BEEHIVE INN RESTAURANT. Fine cuisine and wines.

**LONDON CLUB** has vacancies for town and country members. Moderate subscription, swimming pool, squash courts, cocktail lounges, restaurant – wine, food and service of the highest standard. Accommodation with private bath. Apply SECRETARY, WHITE HOUSE CLUB, Regent's Park, N.W.1. Tel. EUSton 1200 extension 74.

**YOU CAN WIN.** Yes, you CAN too, win! by changing the conditions of your life. Start by sending for the book that sets the scene. A NEW SLANT ON LIFE by L. Ron Hubbard, 6s from Dept. H10, Hubbard Scientology Organisation in London, 37 Fitzroy Street, London, W.1. LAN 3601. Send for it now.

**GRAPHOLOGY.** How is your Handwriting? Straight, Sloping, Wobbly. Interpretation of Hand Writing. Fee 3/6. Box 1327.

**RENT-A-FRIDGE,** summer is here, food turns bad, don't delay. —Phone REFRIGERATOR RENTALS, Knightsbridge 3221.

**WANTED URGENTLY**
**YOUNG LADIES AND MEN**
for fashion and magazine advertisements.
CHARLES RUSSELL photo Studio transferred to new premises urgently needs new faces
**TELEPHONE NOW GER 5127**
**ASK FOR MISS GOODWIN'S OFFICE**


***The Two Account Man*** How about a second Current Account? Think about this – if you have a Current Account with Red Dragon Securities you pay no charges. Better still, you get 5% interest per annum on the credit balance! So if you pay all your regular bills through this second account aren't you going to save money?

A small booklet has been prepared which answers all your questions on Current and Deposit Accounts with Red Dragon. It is available free from the address below, together with details of the facilities offered by our parent company, Westminster Credit Finance Limited.

**Red Dragon Securities Limited.**
Raebarn House, Northolt Road, South Harrow, Middlesex.
No minimum deposit sum or period. Immediate withdrawals.

## PERSONAL *continued*

### CAN WE HELP YOU
**WITH YOUR CLASSIFIED PROBLEMS?**

Our experts will be happy to advise you how to get the best results from your advertisement in the Classified columns.

**JUST PHONE TERminus 6422 EXT. 20**
**ASK FOR SUZANNE GALLANT**

**POWER BOAT ENTHUSIAST?** Be sure you see "Yachting & Boating," Britain's only *weekly* boating paper. "Yachting & Boating" brings you news while it is still news, features that are genuinely topical, information from the clubs, and up-to-date sailing results. *Weekly* publication also means that in our Classified Advertising columns you can sell your old boat or buy a new one quicker than ever before. "Yachting & Boating" is out every Thursday only 1/- from your newsagent, or by yearly subscription 52s post free from Circulation Manager, Illustrated Newspapers Ltd., Elm House, Elm Street, London, W.C.1.

**THE YORKSHIRE MARRIAGE BUREAU**
4 Pavilion Terrace
Scarborough
Est. 1955
Clients all over the British Isles

**ARMY & NAVY STORES,** Westminster, S.W.1 for reliable removals (home and overseas), warehouse, furniture depositors; excellent storage. Estimates free. CHIswick 8446. (VICtoria 1234.)

**THE CONFIDENTIAL INTRODUCTION AND MARRIAGE BUREAU (REGISTERED).** S.A.E. for free details. Personal Services, Merton House, 7, East Parade, Ilkley, Yorkshire.

### PAMELA PORTMAN MODEL CENTRE
Offers you London's most intensive model training course. Agents for television, photographic modelling and fashion shows.
28 NEW BOND STREET
LONDON, W1
*MAY 0613, 3316/7*

**SELLING JEWELLERY OR SILVER?** HAYES, the famous Hatton Garden Jewellers, offer you the following RECORD prices: £100-£5,000 for fine Diamond, Emerald, Ruby or Sapphire Rings, Brooches, Bracelets, Necklaces, Ear-rings or Watches. £10-£100 for smaller rings, gold cigarette cases, pocket watches, chains, bracelets, etc. £10-£500 for Silver Tea-sets, Trays, Cutlery, Candlesticks, Cake-Stands, Sports Cups, etc. Valuations by Qualified Expert (Fellow Gemmological Association). If you cannot call personally, send your parcel by registered post. It will be quite safe and you will receive an immediate cash offer with no obligation to sell. M. HAYES & SONS LTD., Diamond House, 37 Hatton Garden, London, EC1. HOLborn 8177.

**YOUR OWN BUSINESS!!!** Start your own Import/Mail Order Business and earn extra ££££s in your spare time. No capital required. FREE DETAILS from J.U.K. Services (C), 14 Westbourne Crescent, London, W.2.

**REPLIES TO BOX NUMBERS**
should be addressed to

Box No.
LONDON LIFE
Elm House
10-16 Elm Street
LONDON, W.C.1.

## PERSONAL *continued*

**FRIENDSHIP/MARRIAGE** introductions. London and Southern England, Cathy Cooper Bureau, 59 Church Road, Hove, Sussex.

## BEAUTY

### IMPERFECT FEATURES
Badly shaped Noses, Outstanding Ears, Lines around the Eyes, Loss of Contour, Double Chins, can be corrected. Write:
**The Secretary**
**8 Leith Mansions, Elgin Avenue, W.9**
**or telephone Welbeck 7208**

**GENEVIEVE VON KOELLISCH CLINIC.** Massage, steam baths and ray treatment. For appointment phone BAY 4050.

**MASSAGE, SLIMMING, TONING.** Donald Barker, L.C.S.P., Phys. Visiting only. 'Phone: TER 1451 8 a.m. to 3 p.m.

**COSMETIC PLASTIC SURGERY.** Faces, Figures and Feelings, the book that is the how, why and what on cosmetic surgery by Leslie E. Gardiner, surgeon, 33 Wimpole Street, London, W.1. Obtainable from publishers, Robert Hale Ltd., 63 Old Brompton Road, London, S.W.7. at 19/6. Post free.

**PARTY PERFECTION.** Re-style, shampoo and set, facial, manicure and make-up. Clients are invited to change at the Clinic before proceeding to their parties. Complete Party Perfection for 2½ guineas at the Beauty Clinic, 118 Baker Street, London, W.1. Tel: WEL 3405.

**TOWN AND COUNTRY HEALTH AND BEAUTY SALON.** The most luxurious Salon for Ladies offering every aspect of Health and Beauty. Phone or visit 2 Yeoman's Row, off Brompton Road, Knightsbridge, S.W.3. KNI 7702. Monday to Friday 10 a.m. to 9 p.m.

**NAIL-BITING.** End this beauty evil and anti-social habit. Recommended by Beauty Editors. Explanatory booklet 6d. FILTEX LTD. (ER), Fleming, Sandwich, Kent.

## CORSETIERES

### RIGBY & PELLER
12 South Molton Street, W.1
MAYfair 6708
*By Appointment to H.M. The Queen Corsetières*
Made-to-measure corsets, brassières, maternity foundations. Exclusive French beachwear, sizes 32/52 altered to fit perfectly.

**THE FINEST CORSETS & SWIMSUITS**
combining Comfort with Elegance, are made to measure by—
**MACMILLAN CORSETIERES LTD**
17 Beauchamp Place, S.W.3. (KEN. 9925)
*Brochure T.A. on request*

## CONNOISSEURS AND COLLECTORS

**ANTIQUE MUSICAL INSTRUMENTS bought,** sold and taken in part exchange. FULHAM PIANOS, 514 Fulham Road, S.W.6. REN 2039/5463.

**WE ARE ANXIOUS TO PURCHASE** secondhand jewellery and silver, record high prices paid.—LEONARD LASKY, 28 Park Lane, W.1. (Next to Hilton Hotel.)

**JUST OPENED** – New England Picture Gallery, 11 Motcomb Street, London, S.W.1. Afternoons and by appointment. BELgravia 1509.

## CARPETS

### BRANDED CARPETS
UP TO 20% DISCOUNT
- ★ Most makes available with full Manufacturers' Guarantees.
- ★ No imperfect goods.
- ★ Expert free fitting and making service.
- ★ 40 yards minimum. London area only.
- ★ Deferred payment terms available.
- ★ Hardwearing Plain Wilton 34/11 per yard fitted free.

If unable to call, write or phone for free cuttings and Brochure 10. Phone for Carpet Consultant to visit you.

**SELBY FURNISHING LIMITED**
**142 New Bond Street, London, W.1**
Round-the-clock telephone service.
Why not ring now?
MAYfair 2867 (5 lines)

## DRY CLEANING

### SUEDE CLEANING
Suede Coats, Shoes, Sheepskin Coats, Gloves expertly cleaned.
Smooth leather garments also a speciality
Send to:
**SUEDECRAFT (LIVERPOOL) LTD.**
HAWTHORNE ROAD, LITHERLAND
LIVERPOOL 20. Phone: Bootle 3924

## DRESSMAKING

**MARIA ANDREWS** — Couture Dressmaker and designer. All styles, expertly made with client's own or supplied materials. From 8 guineas. 15 Smithamdowns Road, Purley, Surrey. UPL 1311.

**BOND STREET COUTURIERE.** Paris Academy Diploma. Materials made to measure, garments altered and remodelled. Sara Pocha, 16 Arterberry Road, Wimbledon, S.W.20. Tel. WIM 2673.

## DRESS AGENCIES

**"GOOD AS NEW" SHOP.** Purchase modern clothing of all kinds. Ladies', gentlemen's and children's. Buyer calls all areas by appointment. Parcels by post for offer. "GOOD AS NEW" SHOP, 38 Castle Street, Luton, Bedfordshire. Luton 24118.

**GEMIQUE.** We have an immediate collection service with top cash settlements for model day and evening wear. Complete wardrobe clearance effected with maximum efficiency and discretion. 56 Overstone Road, Northampton. Tel. Northampton 38838.

**WE BUY GOOD MODERN LADIES WEAR:** coats, dresses, suits, hats, cocktail wear; large sizes particularly required. Also furs and sheepskin coats. Cash paid, post refunded. R. DAVIS, (Dept. L), 40a North Street, Brighton.

## ENTERTAINMENT

### JAZZANOVA
**KEEP YOUR PARTY ALIVE WITH LIVE MUSIC**
HEN 8806

**YOU HAVE ONLY TO WRITE** or phone and we will satisfy any inquiries you might have as regards to groups, Dance Bands, Carbaret etc. R. Sims, 104 High Street, N.W.10. ELG 6344.

**THE BEST PARTIES** are remembered, we help make them with our MOBILE DISCOTHEQUE. HUN 1593.

## ENTERTAINMENT *continued*

LANGHAM 1212/3 2323/4
### JOE LOSS' AMBASSADORS ORCHESTRA
Consultants for CABARET, ORCHESTRAS, GROUPS, Etc.
**JOE LOSS LTD.**, Morley House, Regent Street, London, W.1

**TOMMY KINSMAN.** Bands ensure successful parties—Hear new Fontana dance party record. 8 Rutland Gate, S.W.7. KNI 5453.

**LIPSCOMBE ENTERTAINMENTS,** for bands, groups, cabarets, M.C.s, toast-masters, photographers. Every function catered for. Phone Rickmansworth 74200.

**BOBBY MARTIN'S ORCHESTRA** for your Hunt Ball, Private Dance, etc. 125 Clarence Gate Gardens, Baker Street. N.W.1. AMB 4439.

AN ENTERTAINER FOR YOUR PAR[TY]
### FOYLES
Represents the best conjurors, [ma]peres, ventriloquists, M.C's, band[s] and artistes. Every function catered [for]
**FOYLES ENTERTAINMEN[TS]**
**121 Charing Cross Road**
**W.C.2**
Phone GERrard 5660

**BILL SAVILL** will be plea[sed] to arrange an Orchestra of ar[y] size for your Private or Anniv[er]sary Dance, etc. 7 WINDMILL [HILL], RUISLIP, MIDDLESEX. RU[islip] 6812.

**CHILDREN'S PARTIES, ER[NEST] AND APRIL CASTRO.** (Under Royal Patronage.) Conjuring [Nov]elty Ventriloquism, Guitar. [Spec]tacular Finale. Photobro[ure]. 273 Sheen Lane, SW14. PR[Ospect] 6501.

MAKE THIS THE PARTY THEY'LL NEVER FORGE[T]
NORMAN MYERS takes com[plete] charge of all children's parties be[tween] the ages of 3-15. EVERY child will [go] so happy that he'll ask time and time [again] for Mr. Myers. Games, Films (to [suit] age and occasion). Presents for [all] (if required), plus THE best entertain[ment].
Write or phone:
GREVILLE FILMS
(CECIL CHAMBERS)
STRAND, W.C.2
TEM 6380, MEA 4295, MAI 72[..]
"Punch and Judy" and conjuring [also] able on request.

## EDUCATIONAL

**RESIDENTIAL SECRETARIAL AND LANGUAGE COURSES**
G.C.E. examinations all levels, sports facilities, delightful country near London. Apply: The Principal, Paddock Wood Finishing School, Lightwater, Surrey.
Telephone: Bagshot 3252.

**OXFORD AND COUNTY SECRETARIAL COLLEGE**
34 St. Giles, Oxford
Tel. 55966
Comprehensive secretarial training including English and French shorthand, typewriting, bookkeeping and languages. Prospectus on application.

**INTENSIVE GREGG SECRETARIAL COURSES.** Evening class Wednesday. English for foreigners. Frances King Secretarial School, 1A Harrington Road, S.W.7. KEN 4771.

## FASHION

**ILIAN BALFOUR.** young designer will create and make individually your wedding dress, bridesmaids and cocktail wear. Ring FLA 8443 (daily).

**DO YOU WANT A FUN FUR?** We stock from Pink Kidskin Coats to Coney Seal Mini-Skirts. We sell direct from £4 (for children), £12 for teens/twenties. Call CEN 0991, Day. FLA 5924 Evenings – for an appointment.

## FURS

Come and see our superb new collection of the chic and the elegant, found only at
**FEMINA FUR BOUTIQUE**
13, Gt. Castle St., Oxford Circus, W.1
Rear Peter Robinson LAN 4700

**ARE YOU SELLING OR BUYING** a fur coat? We can make fair cash offers and we sell near-new furs. Inquiries invited. D. Curwen, Dept. T, 7a Melcombe Street, Baker Street, N.W.1.

**WANTED.** Mink, Leopard, Ocelot and better quality garments, skins, rugs. George H. Herman (Furs) Ltd., Kingly Court, 10 Kingly Street, London, W.1. Phone REGent 3804/5.

**OCELOT, LEOPARD AND MINK.** A fabulous selection of these and other precious furs in many lovely styles. Catalogue on request. Personal attention of master furrier HENRY NOBLE. Part exchanges. Terms. REGent 6394. NOBLE FURS, 183 Regent Street, W.1.

**DO YOU HAVE A FUR PROBLEM?** We pay top prices for good quality furs and we are experts in remodelling. Direct Furs & Fashions Ltd., 48 South Molton Street, London, W.1. HYDe Park 2466.

## FUR HIRE

**HIRE** – Create a fabulous impression in real "CHINCHILLA" the world's most luxurious fur. Now added to our extensive collection of mink coats, jackets, boleros and stoles. All our furs are scientifically cleaned and fully insured. Brochure giving details sent on request. Twentieth Century Fur Hirers Limited, 10 Princes Street, Hanover Square, London, W.1. MAYfair 2711/2/3/4.

**MINK JACKETS, BOLEROS AND STOLES FOR HIRE.** Choicest selection in the country and at the lowest rates. No deposit required. We cover insurance. Full details available on request. JOHN KAY AND CO., 67 St. John's Wood High Street, London, N.W.8. PRImrose 6804.

## FOR THE EPICURE

**A JOLLY GOOD SALT!** Maldon TABLE sea Salt – curious crystals of unusual purity formed *naturally* by evaporation of purified sea water. Add healthful zest to good food. From good Stores and Provision Merchants. Interesting leaflet available from MALDON CRYSTAL SALT Co. Ltd., Maldon, Essex.

**SALARAD MAYONNAISE.** Fresh lemon juice added. For salads, sauces and sandwiches

## GARDENING

**WHAT COLOUR ARE YOUR FINGERS?** Mr. Daniels' are Green! He can transform even your garden into something worth looking at. Give him a ring today. ELG 6932.

**TARMACADAM and TARSPRAYING.** Private Drives, Forecourts, Estate Roads, etc., resurfaced or reconstructed. STANLEY LUCAS (SLOUGH) LTD., Alexandra Road, Slough. Tel. 21279.

## HOTELS AND ACCOMMODATION

**CLARIDGE HOUSE**
NEW HALL CLOSE
DYMCHURCH
ROMNEY MARSH
TEL: DYMCHURCH 3333

A Civilised Country House Hotel where better food is a matter of first importance to our Chef and fine wines a matter of course. Excellent Bar.

Probably the sunniest spot in G.B.

**THE SPOT**

for weekends or longer.

**TORQUAY,** WOODLEY GRANGE HOTEL, Petitor Road. Delightfully situated, adjoining golf course and cliffs. Tel: 37899.

**WIDECOMBE - IN - THE - MOOR,** Wooder Manor Hotel. A country house hotel for the discriminating. A.A./R.A.C. Licensed. Tel: 240.

**GLOUCESTER HOTEL**
**WEYMOUTH**
Famous since George III's reign for comfort, cuisine and "cellar." Sunnily positioned overlooking Weymouth Bay and always in season. A.A. 3-star. Tel. 404.

**COURTLANDS GUEST HOUSE FOR** Retired Ladies/Gentlemen. Every comfort. Mrs. Smith, 33 Chapel Place, Ramsgate, Kent. Thanet 52858.

**BELGRAVE HOTEL**
TORQUAY
welcomes you for the Spring and Summer months. Situated in the centre of the sea front, with our own sub-tropical gardens and sun lounge, filled with house plants and tropical flowers now. Seventy really first-class rooms, many with private bath and toilet. On two floors only, with elevator. Perfect food with quiet waiter service. Tel. 24818 or write G. H. Gillin for brochure.

## HOLIDAYS AND TRAVEL

**CORNWALL.** Polzeath and Port Isaac area. 4/5/6/7-berth caravans, modern amenities. Brochure. Rosewater Caravan Park, St. Teath, Tel. St. Tudy 495.

**NO "TOURIST" ON CTIMENE.** Cruise in this kaique round the Greek Islands for £2 10s. per day in your own time with your own friends. Write for details to CTIMENE, 2 Victoria Grove Mews, W.2.

**PAIGNTON, NEAR TORQUAY.** Chalets and Caravans fully equipped, near sea. (Full 16th July-13th August.) S.A.E. brochure T. Woodliffe Caravans, Three Beaches, Paignton. Phone 58484.

## HOTELS ABROAD

**JERSEY C.I. ROZEL BAY**
**LA CHAIRE 3 Star FIRST REGISTER**
In the quietest and most picturesque setting in Jersey this lovely residence with two elegant dining rooms provides excellent cuisine, service and comfort. Reopened April 1st. Music every evening in Rose dining room, resident Trio. For periods free during August, July and January, Phone NORTH 198

## HOTELS ABROAD *continued*

**CHATEAU D'AURIBEAU**
South of France
Country House – Parties in the sun. Rolling lawns, dinner and dancing on the terrace. Riding, Sailing, Golf and all Sports. Monte Carlo Casinos and private beach in the Bay of Cannes, a short drive away. (Childcare provided.) Write – Secretary, 12 Cheyne Walk, S.W.3.

## HAIRDRESSERS

**SNIP! SNIP! SNIP! THE SOUND OF SPRING AT PAUL ALEXIS . . .** Crisp, creative cutting. Masterful Mayfair Styling. A whoosh of colour. Perhaps a perm to spring new life into your hair. All in the sunny. welcoming atmosphere of PAUL ALEXIS. Step out – can you wait a day longer for that new hair do? PAUL ALEXIS, 24 New Cavendish Street, London, W.1. Welbeck 1128.

## HAND LAUNDRIES

**SAME DAY LAUNDRY SERVICE** by London's finest Hand laundry. Ladies' and gentlemen's fineries collected, beautifully hand-laundered, delivered to you the same day, of course without laundry marks. Also One-day, Two-day and Postal Service. For this superb luxury service, telephone EXPRESS HAND LAUNDRY LTD. at 168 Earls Court Road, S.W.5. FRObisher 2345.

## INVISIBLE MENDING

**INVISIBLE MENDING.** Burns, tears, moth damage. Also Knitwear. QUICKSTITCH LTD. (3), Removed to 26 Carnaby Street, W.1. REGent 1140.

## INTERIOR DECORATING

**RE-DECORATING?** Have the fun without the headache by consulting well-known expert who will give you sympathetic but professional advice, and will carry out any scheme, large or small, with the aid of skilled craftsmen. Curtains and bathroom design a speciality. MRS. TUDOR EVANS, 30 STANFORD ROAD, W.8. WES 1953.

## MILLINERY

**WHY NOT COME AND SEE MADAME SYBILLA** who will advise and make your town or country hat? 53 Sloane Street, S.W.1. BEL 5842.

## PHOTOGRAPHY

**ARE YOU A FASHION MODEL?**
If you are, or would like to be one, a basic essential is a good composite photograph. We specialise in this kind of work. Why not call and see us or write for further information.
**C. EDWARD & SON**
1 Catton Street, W.C.1. Tel. HOL 5219

## PRIVATE PARTY CATERING

**ENTERTAINING IN LONDON?** Luxurious Mayfair and Belgravia Houses for cocktails, dances, weddings, children's parties. Catering optional. LONDON AT HOME 6 Cadogan Lane, S.W.1. KNI 5650.

**DISTINGUISHED CATERING** for Receptions, Dinners, Cocktail Parties, etc., including Service and Hire. DEBRY LTD., 1a Beauchamp Place, S.W.3. Tel.: KEN 2733. "We cater for the Connoisseur."

CLOTHS
SCARVES
RUGS
**KYNOCH**
Keith, Scotland

## PRIVATE PARTY CATERING *continued*

**ENJOY YOUR OWN PARTIES—** For trouble-free entertaining, new ideas, superlative food prepared with great care ready for your table, consult COOK & BUTLER (Recognised Suppliers to the Corps Diplomatique), 75-77 Church Road, Teddington, Middlesex. Tel.: TEDdington Lock 3932 or 2080. We can provide service of the highest standard and a choice of 120 dishes from traditional to exotic.

**PARTY TENTS** for hire. Can be erected in your garden and joined to house, saving wear and tear on the latter. Complete with dance floor, heating, lighting and decoration to choice. John Edgington and Company, 52 Neate Street, S.E.5. Phone RODney 7055.

## RESTAURANTS

*International*
**DINER'S**
*PHRASE-BOOK*

Robert F. Burgess. This unusual book is a combination of a phrase-book and a guide to the national dishes of France, Germany, Italy, Portugal and Spain. Hints on the choice of wines and on tipping are included. This handy book will be invaluable to both connoisseurs of good food and tourists with little knowledge of languages. 21/-

**MUSEUM PRESS**
39 Parker Street, London, WC2

## SHOPPING BY POST

**SHETLAND KNITWEAR** direct from Shetland. Fair Isle, Lace and plain knitwear for ladies, men and children. Colour patterns and price list from SHETLAND ORIGINALS, Midgarth, Lerwick, Shetland.

**EXQUISITE SHAWLS.** Christening or Invalid. Handknitted. Selection on approval. From 55/-. Brenda Horne, Halkirk, Caithness.

## SITUATIONS WANTED

**AVAILABLE IMMEDIATELY.** Excellent selection. Domestic Staff; Cook - generals, Cook - housekeepers, Mother's Helps, Married Couples, Gardeners, etc.; also Children's Nannies and Governesses for positions throughout England. Under distinguished patronage. Immediate attention assured. SLOUGH EMPLOYMENT AGENCY, 30/32 William Street, Slough. Tel. 24141 (4 lines). Established 1946. (Hotel staff also supplied throughout England).

## TAILORING

**NEW SUITS FOR OLD.** Have your favourite suit or jacket copied in a fine Worsted, Scotch, Manx or Cumberland quality tweed. Our unique copying service ensures satisfaction. Price: Suits from £14/5/- to £29/10/-. Write for patterns and particulars. REDMAYNE, 19 Wigton, Cumberland.

**SHIRTS TO MEASURE** from 34/6d. Wide choice of patterns from L. Garstang Ltd., 213 Preston New Road, Blackburn.

NEXT WEEK
*london life*
**IS PACKED WITH PEOPLE**
(you probably know some of them)

**FIRST THERE'S WIMBLEDON . . .**

NEXT WEEK
*london life*
takes you behind the scenes for the hi-jinks off the Centre Court

**PLUS**
the cool, crisp summer fashions that Wimbledon inspires

**NEXT THERE'S SECRETARIES**

NEXT WEEK
*london life*
looks at London's secretaries
there's a dolly one on the cover
and inside lots of others
plus all about how much they earn, how far they can go and who are the best bosses

**AND WHAT ABOUT ANAIS NIN?**

NEXT WEEK
*london life*
persuades Marguerite Young author of *Miss Macintosh, My Darling,* to tell about this legendary figure whose journals are published here this month

**OH, AND THERE'S SO MUCH MORE**
like people and their pets, another in the London I Love series, and in colour, the great modern masterpieces that are being auctioned for charity and

**PLUS PLUS PLUS**
a full guide to what's on in London

# London Letters

**Holiday city**

Back singing in London after five years, I discover a sunny, almost holiday, city, which naturally comes as a pleasant surprise. Best of all, though, is to be able to wander around in if not mini, at least in very short skirts, without anyone raising their eyebrows or writing insulting letters.

Much as I love France, it can sometimes be rather trying living there, as the French have definite views as to what a woman of my age and, worse still, a mother, should wear.

They were shocked when I wore a mini-skirt on a television show the other night. No comment about my legs, I am happy to say, but plenty of comments about how a happily married woman should look!

Nevertheless, I am still buying the marvellous cheap short summer dresses you find over here, and I am delighted to discover I can spoil my two daughters to the same extent for practically nothing.

Petula Clark,
Savoy Hotel, W1

**France, too**

As your excellent magazine is a day or two late in arriving on the bookstalls in Lille, I may be the last person to reply to Miss Sautrell's letter published in your 4 June edition. She should not think that France is any more enlightened on the subject of driving licences than our own country. In my own case I was the holder of a valid Swiss licence, but I was required to take a test at the end of three months' residence, in order to continue driving in France.

It seems ridiculous that in view of the long waiting lists for driving tests which exist in most European countries the system should be clogged up by people who have already proved to qualified examiners their capacity.

Derek Knights,
7/01 Residence Flandre,
Croix (Nord), France

**Sneezing time**

I read with much more than ordinary interest the article in the 21 May issue of *London Life* on allergy complaints. My family are sufferers from one or other of these scourges, and I am desperately anxious to know about the very efficient and real cure brought about by American researcher Mrs Margaret Strauss. I see her product is on the market in Britain. Is this on doctors' prescription only?

Mrs K Driver,
Kimpton, Hitchin, Herts

● *All doctors know about this new product, which can be obtained on prescription only. It is preferable, however, to have pre-seasonal treatment, for it to be really effective.*

**Swine!**

What has happened to that crispy bacon we used to get before the war? Apart from flavour, today's bacon does not seem to have the same tendency to curl into pleasing shapes. What is the reason for this? Is it the alloys used in the manufacture of modern frying pans? Or, more likely, is it that British pigs have become indifferent? I find it rather sinister that they should take this "I don't care what I taste like attitude" which seems to be in line with the present-day decline in morals.

Harry Secombe,
Palladium, W1

**Mini morality**

Billy Graham has a cheek – he comes to this country to chide the much-berated younger generation with jibes about mini-morality and sexual permissiveness. Yet no mention whatsoever of some of the parents of the younger generation who are busily exploiting these youngsters' needs and desires.

Graham has completely miscalculated the tempo of Britain today. Moralists today are people like John Osborne, Arnold Wesker, John Arden, Richard Hoggart, *et al.* Christ did not drive the money-changers out of the temple wearing a 200-dollar suit.

Seamus McGonagle,
London, NW3

**Expecting everything**

*London Life* is the perfect magazine at last! Factual, intimate, interesting and up to date. But I think that the Editor could choose better-tempered letters. It is time everyone stopped expecting everything to happen as scheduled. If it did, we would be living in a Fascist State.

Gillian Hogg,
Hamilton Terrace, NW8

**Unprintable reply**

I note with interest a letter in *London Life* last week from Mr Bernard Sharpe of his joys of living in Neal Street, Covent Garden. I would just like to say that last week I went to meet this gentleman in Covent Garden and, having lost the number of his flat in Neal Street, proceeded to call his name up and down the street. No Mr Sharpe appeared, but one rather large Covent Garden porter did. His reply is quite unprintable.

Carolyn Hudson,
Saville Theatre, SW

**Mind your manners**

Playing in *Robert and Elizabeth* which represents a refined, Victorian era, makes our present lack of manners all the more painfully obvious to me. Pedestrians stroll across busy streets without looking, and are furious when you nearly knock them down; people never give up their seats in public transport. What rattles me the most are the staff in cinemas who have seen the performance too many times, and bang in and out.

Jane Fyffe,
London, NW8

Postage: Inland, 8d. Foreign, 8d. Subscription rates: Great Britain and Eire, 52 issues £8 5s; 26 issues £4 2s 6d. USA, 52 issues $24.00 (£8 5s). Canada and elsewhere abroad, £8 5s. Please send orders for subscriptions, and notices of change of address, to Subscription Dept., 258 Grays Inn Road, London, WC1 (TER 3311). London Life, incorporating The Tatler, is printed by Gale & Polden Ltd., 28 Craven Street, London, WC2, at the Wellington Press, Aldershot, Hants. London Life is published by Illustrated Newspapers Ltd., Elm House, 10-16 Elm Street, London, WC1 (TER 1234). June 16, 1966. © ILLUSTRATED NEWSPAPERS LTD.—ALL RIGHTS RESERVED.

# the manline is BRI* NYLON

**MEN WHO SEARCH FOR THE STARS** wear knitwear in BRI-NYLON, stellar attraction for warmth in high fashion. This is how to be seen to be comfortable. Colours right through the spectrum, manly textures that will last for years. Knitwear in BRI-NYLON keeps its shape, comes in styles as up-to-date as the next moon-shot.

'Sportsman' sweatershirt by **Wolsey** in BRI-NYLON
Nine colours: about 59/6d.

*Enquiries to: Wolsey Limited, King Street, Leicester.*

*BRI-NYLON means nylon yarn or fibre which has been produced by ICI Fibres Ltd. and has been used to their satisfaction for approved merchandise. * Bri is a registered trade mark of I.C.I. and is not authorised for use except in this manner.*

# Why do Riley owners look so dashed superior?

*Revel in the luxuries of the Riley Elf—and you'll find out*

RILEY ELF, Mk II

*for magnificent motoring*

The BRITISH Motor Corporation Ltd.
Backed by BMC Service—Express, Expert, Everywhere
Riley Motors Ltd., Sales Division, Longbridge, Birmingham
Overseas Division: BMC Export Sales Ltd., Birmingham
& 41/46 Piccadilly, London W.1.

Just sit back and enjoy it – the space, the comfort, the compactness, the luxury. Especially the luxury. No other Elf-size 4-seater saloon can boast so much. The feel of real leather. The rich gleam of natural wood. The deep-pile carpets door-to-door – and even in the boot. They're all here. All in a car so compact you can slot two in a meter space. And as if that isn't enough, the traffic-happy Elf surfeits you with an east-west engine, front-wheel drive and Hydrolastic® suspension.

Feeling self-indulgent? Then see your Riley dealer. The Elf is £596 13s. 4d., including £104 3s. 4d. P.T. The test-drive is free. And the footmen can be hired.

R.55